



Schubert.

Aquarelle by Wilhelm August Rieder (May, 1825).

THE SONGS OF SCHUBERT

A GUIDE

*For Singers, Teachers, Students
and Accompanists*

By

C. E. LE MASSENA

With Interpretative Suggestions

By

HANS MERX



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FOREWORD

During fifteen years of unremittent labor, Franz Schubert enriched musical literature by some 1200 works in every form, not *all* valuable, but many of them immortal. And this astounding feat was accomplished by a youth who died on the threshold of his thirty-second year. As early as 1811, when Schubert was but fourteen years old, his teacher exclaimed: "He is a genius! He can do everything! He has been taught by God!"

* *
*

No one knows exactly how many songs Schubert wrote. Some he never finished, some he gave away; others were lost, mislaid or used to kindle fires; others again found their way to publishers who never used them. In all he wrote between 575 and 600 *lieder*, a remarkable output, covering a period of fourteen years—omitting 1811 when, at the age of fourteen, he began to compose songs, producing two, and 1812, when he wrote one more.

He really began to write in 1813, and reached his peak in 1815 with the extraordinary number of 146 completed songs. Twenty-nine of these were written in the month of August, and eight on a single day. Some are of great length, ranging from fifty-five manuscript pages to twenty-two printed ones, and all were produced in the midst of school drudgery and in company with other works. Thenceforward, until the year of his death, the number of songs written decreased as he became engrossed in composition in the larger forms, but not a year passed that did not yield a goodly crop. In all, he averaged forty songs a year, so when we consider

that this *lieder* production does not include his enormous output of instrumental, dramatic and choral works, we gain an inkling of his prodigious industry and creative fertility.

Schubert's disdain for revision and polish, where his songs were concerned, has been much exaggerated. No less than fifty of his songs were rewritten once, twice, thrice, even four times, as in the case of the "Erlking," yet, one finds scarcely an instance of material actually doubled among the multiplicity of his phrases, many emanating under inspirational stress and forgotten as soon as written.

In the present volume are listed—with summaries of their poetic and musical content, and special directions for study and interpretation—nearly two hundred Schubert songs, which, broadly speaking may be called the cream of his output in the song field. Its aim is to supply singers, teachers, students and accompanists (as well as the music-lovers who attend song recitals and "listen in" on the radio) with a guide to a proper appreciation of the Schubert *lieder*, and to their artistic performance in public or in private. Together with furthering a wider understanding of and a greater love for the composer's works, it should bring artists, advanced vocal students and teachers in closer touch with the choicest material for building new, interesting and artistic programmes. Each song (identified by a thematic quote) is provided with an intimate sketch of its story, character and mood, and—something no other volume presents—clear, practical directions explaining just how it may be sung to the best advantage. These remarks on interpretation must, for the greater part, be looked upon as suggestions and hints, based on practical experience, and not as definite rules and regulations. Good taste on the singer's part, artistic temperament and a true sense of musical style, must supplement what has here been said.

The stories of the songs have been retold directly from the original German poems (not their translations) and all fact-data has been based on careful collation of the Mandyczewski (Breitkopf & Härtel), Friedländer (C. F. Peters) editions, and Nottebohm's "Thematisches Verzeichniss." Features of the volume are: a cross-reference Index of *all* the English song-titles—many individual songs having several titles; an Index of poets, and special lists of songs. Most of the songs, with proper transposition, are generally available; but as an aid to the singer, they have been specifically grouped according to their suitability for women's voices, men's voices, and for singers of either sex. Finally, a group of "Programme Suggestions" for various voices has been supplied by Mr. Hans Merx, from his own extensive experience as a Schubert *lieder* singer.

The authors wish to express their thanks to the staff of the Music Division of the N. Y. Public Library, for its unfailing courtesy in facilitating their research work, and their sincere appreciation of the tireless coöperation of Mr. Frederick H. Martens in preparing this volume for the press.

C. E. LE MASSENA.
HANS MERX.

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SONGS OF SCHUBERT

THE SONGS OF SCHUBERT

ABSCHIED

(Parting)

Schubert composed several poems with this title. The one best known, and included in this book, is No. 7 of the cycle "Schwanengesang."

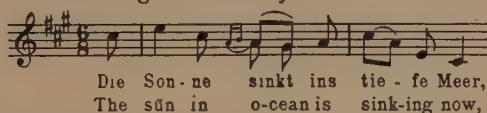
ALINDE

(Alinda)

Poem by Friedrich Rochlitz
Original key, A major

Composed 1816
Op. 81, No. 1

Mässig (Moderately)



In succession the lover asks reaper, fisherman and hunter whether they have seen Alinda, the sweetheart for whom he waits in the gloaming. But the reaper is hurrying home, the fisherman is busy with his nets, the hunter is stalking game; they have no time to help him look for her. Night brings tormenting doubts and fears until, with Echo's soft repetition of Alinda's name, she stands beside him.

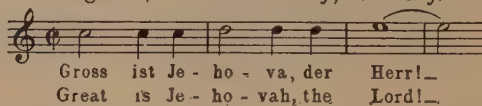
A ballad-type song, each of the four verses is similarly treated, with slight variations of thematic material. The melodic flow is interrupted after each second measure, conformably to the constantly recurring "aside" of the text. The last line introduces a new phrase for a close—a call to Alinda. The accompaniment, in close harmony, accentuating the rhythm, is in march form. The impatient lover first soliloquizes, next addresses reaper, fisherman and hunter, who reply with indifference. Then Echo softly and faintly breathes Alinda's name, and, in the last few measures, Alinda speaks. Each voice should be colored in accordance with its character, with the tempo unaltered.

DIE ALLMACHT

(Omnipotence; also known as: The Almighty)

Poem by Johann Ladislaus Pyrker
Original key, C majorComposed 1825
Op. 79, No. 2

Langsam, feierlich (Slowly, solemnly)



"Heaven and earth declare the glory of God. The tempest's blast, the torrent's roar, the rustling leaves, the windswept fields of golden grain, the colors of the flowers, the radiance of the stars, the thunderbolts and the lightning-flashes praise Him. And, clearer still, the human heart-beat declares the power of Jehovah, Lord God Omnipotent, when man beseeches his grace and mercy."

Imposing chords in triplets sound out a steady, pompous, yet very solemn rhythm, its effect heightened in the middle section by scale-runs in the bass when reference is made to the lightning-flashes. Varied harmonies and modulations, punctuated by sharp dynamic contrasts, illumine the accompaniment. With increasing emotional force the song culminates in a grandiloquent climax. The voice has a stately, sustained theme-line; while the constantly changing melodic phrases conform to the meaning of the text. The range is above and below the usual limits of a Schubert song. The *alla breve* time is essential.

Dignified restraint throughout is the stylistic keynote of this song, majestic in character, yet neither slow nor dragging. The singer should be careful, in particular, not to exaggerate the *fortissimi*, especially, the *fortissimo* in the final climax; and should always bear in mind that the greatness and omnipotence of the Almighty cannot be expressed by mere stentorian delivery.

DER ALPENJÄGER

(The Alpine Ranger; *literally*: The Alpine Hunter)Poem by Johann Mayrhofer
Original key, F majorComposed 1817
Op. 13, No. 3

Frisch, doch nicht zu schnell (Lively, yet not too fast)



To the huntsman looking down on the misty lowlands, the mountain heights seems fresher and greener, gladdening his eye and spurring him on to dare the precipices. His thoughts turn happily to his distant beloved, and his goal attained, he sees imaged in the sun's golden haze the valley girl of his choice.

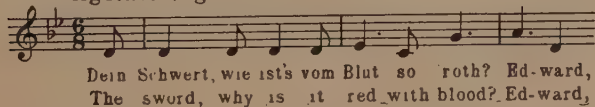
Schubert wrote two songs bearing this title in the same year; the other (Op. 37, No. 2), to a Schiller text. This melody is one of those delightful creations which completely satisfy, with an adequately sustaining accompaniment; and should be sung with fresh, resolute, spirit; in a manly yet somewhat restrained manner, and in not too rapid a tempo. The singer may, however, slow down a little on the words, "und ist er nun am Ziele," resuming the *tempo primo* with repetition of the initial lines. Most suitable for a male voice.

EINE ALTSCHOTTISCHE BALLADE

(Edward)

Poem by Johann Gottfried von Herder
Original key, G minorComposed 1827
Op. 165, No. 5

Agitato (Agitated)



In this "Old Scotch Ballad" a mother thrice asks her son why his sword is red. First he tells her he has slain his hawk; then that he has slain his red roan; and

finally that he has slain his father. What will he do? she asks. Wander oversea, is his answer. His wife and child? Let them beg. And she, his mother? Let hell's curse be her portion, for she advised his parricide.

Without offering great musical or vocal difficulties, the song calls for a distinctive interpretation, temperament, and the dramatic coloring demanded by the repeating melody in traditional folk-song style. The text of each verse should indicate its individual treatment, while the rhythm should always be even and precise. It is most effective when sung by two singers—a mezzo or contralto and a baritone.

AM FEIERABEND

(After Work; *also known as*: A Holiday Evening)

See: DIE SCHÖNE MÜLLERIN, No. 5

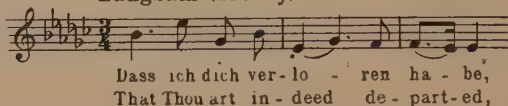
AM GRABE ANSELMOS

(At Anselmo's Tomb; *also known as*: Anselmo's Grave)

Poem by Matthias Claudius
Original key, E flat minor

Composed 1816
Op. 6, No. 3

Langsam (Slowly)



That she has lost Anselmo is the burden of this lament sung by the sweetheart who survives him. He is no more; he lies in his grave; and while she lives her heart can know no happiness. Dramatically intense, the poem lends itself eloquently to musical setting.

Three measures of introduction establish the mood. The voice-theme—a long one of fourteen measures—is broken up into several short phrases to an accompaniment of solemn character. After a pause of one measure, the voice gives out the second theme, first with unison, then with arpeggio support in the accompaniment. A

short interlude is followed by a reprise of the first theme. The postlude ends with a majestic major chord. Though short, the song embodies a wealth of sentiment, liberated in the slow tempo and serious harmonies based upon the unusual E flat minor tonality.

This plaintive melody must be sung with simplicity, subdued sadness and restrained emotion. The slow tempo does not imply undue breadth or heaviness. Good breath control is required for the exacting phrasing and should have careful attention.

AM MEER

(By the Sea)

See: SCHWANENGESANG, No. 12

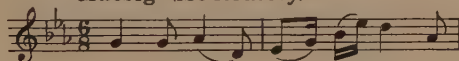
AM SEE

(By the Lake)

Poem by Franz Bruchmann
Original key, E flat major

Composed 1817 (?)
Posthumous

Mässig (Moderately)



In des See's— Wo - gen - spie - le
In the lake's shift - ing wa - ters

Myriads of stars, sifting through planetary radiance, flash and gleam in the dancing water. Man, too, is a lake into the playing waves of whose soul fall myriads of stars from heaven's gates. A metaphoric lyric, grasp of whose full significance calls for study.

There is another Schubert "Am See," to a Mayrhofer poem, but the one here considered is probably the best-known. It moves like a barcarolle, with a uniform figure and rippling accompaniment. The tonic pedal-point is prominent throughout, and there is a dainty vocal roulade near the close. In keeping with the simplicity of the voice-part, the accompaniment, in a liquid, evenly flowing style, is suggestive of the gentle surface ripple of the waters of the lake.

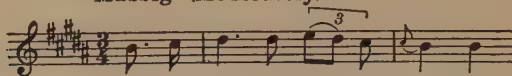
AM STROME

(By the Stream)

Poem by Johann Mayrhofer
Original key, B major

Composed 1817
Op. 8, No. 4

Mässig (Moderately)



Ist mir's doch, als sei mein Le - ben
'Tis as if my life were blend - ed

Life, and the flowing stream on whose bank the singer has known both joy and sorrow, are akin. Like his soul, its green waters are now smooth, again tempest-torn. It finds no home even in the distant sea whither it flows, just as the soul finds no happiness on earth.

The eight-measure theme, subdivided into two phrases, is of a quietly radiant character, with arpeggio and chord accompaniment, framed in a prelude and postlude each three measures long. A change to rapid tempo and common-time is suited to the more boisterous second theme describing the wind and storm. A short interludial *Andante* prepares the return of the first section.

The changes in time and tempo should be carefully observed. The recurring triplets in the melody should be well projected, without blurring.

AN DEN MOND

(To the Moon)

Poem by L. H. C. Hölty
Original key, F minor

Composed 1815
Op. 57, No. 3

Langsam (Slowly)



Geuss, lie - ber Mond,
Now launch, dear moon,

Of Schubert's four songs with this title (there are two different settings of a Goethe poem, and one "To

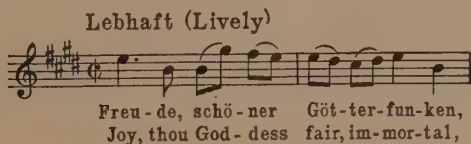
the Moon on an Autumn Night," by Schreiber), this is probably the best-known. A lover invokes the Moon. He begs her to illumine, with her silver light, the beech-grove hallowed by his dreams. For he would wind a wreath and place it where he lingered with his sweetheart, listening to the flowing brook. Then he bids the Moon resume her veil and mingle her tears with those which he sheds because his love has abandoned him.

Schubert always found the most fitting music for imaginative romantic poems, and in this instance has produced a setting which enhances the effect of the words. In the first section and its concluding reprise, *legato arpeggios* over a bass-figure paint the moonlit scene, while the voice has a gently flowing melody in barcarole style. In the medial section, the tempo changing to *Allegretto*, and the time to *Alla breve*, both melody and accompaniment are treated more vividly. A pensive melancholy pervades the song. All is subdued by the Moon's veiled, mystic irradiance, as though enveloped in a vague silvery cloudiness. The singer should avoid dynamic high lights and sharp contrasts, even when the change of time and tempo occurs, which promotes great agitation and intense feeling.

AN DIE FREUDE

(Hymn to Joy; also known as: To My Friends)

Poem by Johann Christoph Friedrich von Schiller Composed 1815
Original key, E major Op. 111, No. 1



"Joy, spark divine, Elysium's daughter, we adore you, whose magic makes all men brothers. Let one embrace, one fraternal kiss, unite the world! There

must be a gracious Father dwelling above the starry skies. The poet develops this theme in eight verses, some of whose lines inspired Beethoven to write the choral finale of the Ninth Symphony, where orchestral and vocal music blend in an outburst of ecstasy."

The song should be sung in a spirit of elation, with exuberant enthusiasm. Though the tempo be somewhat rapid, it must still be consonant with a certain dignified sublimity. A slight retard on the last two measures of each verse will augment its effect. If not all the verses are sung, the first three preferably may be chosen.

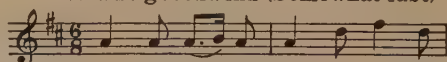
AN DIE LAUTE

(To the Lute; also known as: The Lute-Player)

Poem by Friedrich Rochlitz
Original key, D major

Composed 1816 (?)
Op. 81, No. 2

Etwas geschwind (Somewhat fast)



Lei - ser, lei - ser, klei - ne Lau - te
Hush, my lute, for low and ten - der

The lover bids his little lute whisper his message through his sweetheart's casement window, a message that breathes of water-cooled breezes, moonbeams and flower-fragrance. But the neighbor's sons are jealous; a light still burns in another girl's window. And the little lute must sing softly, softly, so that only she who is dearest to him, and not the neighbors, may hear.

The composer's compression and restraint are admirable, for any tendency tonally to over-accentuate so subtle a subject would have been out of question, given the character of the song. The movement is undulant and the harmonization simple. The melody consists of two themes which divide the verse-lines. The accompaniment is *staccato* in the bass, with *arpeggio* chords in the treble. In view of its daintiness and delicacy the song should be sung in a hushed *pianissimo*

AN DIE MUSIK

(To Music)

Poem by Franz von Schober
Original key, D major

Composed 1817
Op. 88, No. 4

Mässig (Moderately)



Du hol-de Kunst, in wie viel grau-en Stun-den
Thou ho-ly, art, how oft in hours of sad-ness

The poet pays grateful homage to Music, which rekindles love in the heart in life's grey hours, translating the soul to loftier spheres, and the divine chords of whose harp disclose vistas of a paradise to come.

The song is a perfect example of the style of the master composer of *lieder*, with a rich, flowing, singable melody, and a rhythmically moving accompaniment of reiterated chords above an emphatic bass. It should be sung in *alla breve* time, otherwise the rhythmic pulse will be perverted. The mood of the interpretation should be one of humble devotion and gratitude for the sublime gifts of the art.

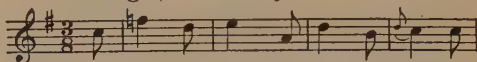
— AN DIE NACHTIGALL

(To the Nightingale)

Poem by Matthias Claudius
Original key, G major

Composed 1816
Op. 98, No. 1

Mässig (Moderately)



Er liegt und schläft an mei-nem Her-zen
In slum-ber on my heart he's ly-ing

"Love sleeps on my breast, lulled by my guardian angel. And hence I can be happy and full of merry jests, and can delight in every leaf and flower. Nightingale, ah, nightingale, do not waken Love with your song!"

Schubert wrote another song by this title (Op. 172, No. 3) to a Hölty poem in which, more tragically, the nightingale also is implored not to awaken love with her ardent song. In Claudius' version the accompaniment is simply constructed, with short sequences to represent bird-notes, and an instrumental cadence imitating the nightingale's song. With its single verse it is an illuminating example of the Schubertian mosaic—the entire song embracing only forty-one measures, fourteen of which are for the piano.

It should be sung as daintily as possible; light-heartedly and without pretentiousness. The last eight measures should be taken *mezza voce*, and with anxious delicacy, adequately to express the words, "Nachtigall, ach, sing mir den Amor nicht wach!"

AN DIE TÜREN

(In the Doorways)

See: GESÄNGE DES HARFNERS, No. 3

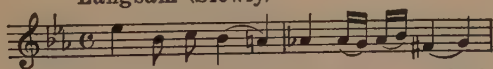
AN DIE UNTERGEHENDE SONNE

(To the Setting Sun)

Poem by L. Th. Kosegarten
Original key, E flat major

Composed 1817
Op. 44

Langsam (Slowly)



Son-ne, du sinkst, Son-ne, du sinkst!
Sun, now you sink,— sun, now you sink!

"Sun, you set in peace! Still and calm your pace; moving and solemn the silence of your going. Sadness smiles in your kindly eye, tears fall from your golden lashes. You pour blessing on the fragrant earth. Ever deeper, softer, more solemnly you sink into the ether. Sun, you set in peace! Blessings of mortals, rustling of breezes, the incense of steaming meadows follow you;

winds rill through your curls; waves cool your burning cheek; your watery couch opens wide. Rest in peace, in ecstasy! The nightingale flutes your lullaby. Sun, you set in peace!"

A five-measure lyric introduction, in four-part harmony, tonally paints the sunset. As the sun sets the voice takes up the seven-measure theme, and the distinctive yet unpretentious melody should be sung with calmness and poise, the singer marking the change from the slow and solemn opening tempo to the quietly flowing one in 3/8-time. A slight *accelerando* at "Es segnen die Völker" will prove effective, but for the last six measures a return to the opening mood is essential.

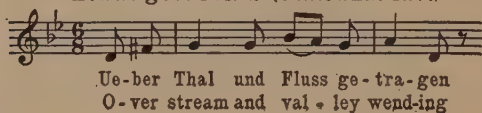
AN MIGNON

(To Mignon)

Poem by Johann Wolfgang von Goethe
Original key, G minor—there is another
mss. copy in G sharp minor

Composed 1815
Op. 19, No. 2

Etwas geschwind (Somewhat fast)



This meditative poem embodies a beautiful thought. The sun's radiant course through the skies only rekindles the singer's sorrow. For years he has seen the ships borne to their destination on the stream, but no tide carries off his woe. Even his dreams are sad, and his holiday attire hides a grief-torn heart. He weeps in secret, though his cheeks are ruddy with health, and if sorrow could slay he would long since have been dead.

The four verses are set to the same music inasmuch as sentiment and mood are the same throughout the poem. Notwithstanding the somewhat rapid tempo, a spirit of depression and melancholia pervades this song,

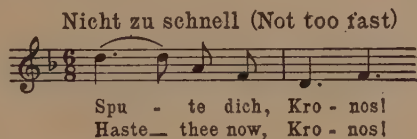
which is not without its difficulties where intonation is concerned, especially as regards the interval F sharp—A flat.

AN SCHWAGER KRONOS

(Postillion Kronos; *also known as*: Time the Charioteer)

Poem by Johann Wolfgang von Goethe
Original key, D minor

Composed 1826
Op. 19, No. 1



In a metaphoric poem which blends the imaginative with the real, Youth, making life's journey (in the early nineteenth-century post-chaise), urges Kronos, Father Time, whom he calls "Schwager"—lit., brother-in-law, as post-boys were then familiarly addressed, the postillion driving the post-chaise—to hasten on into life. The slow up-hill drag ends in a glorious vista of life's whole span. Then, on the threshold of a roadside tavern a girl (the appeal of sex) promises refreshment, after which the traveller bids his "Schwager" speed faster down-hill. Before the infirmities of age overtake him, before the setting of life's sun ("Wind, Postillion, thy horn, hasten the echoing hoofs!") he would dash through the portals of Orcus (the abode of the dead), his eye still dazzled by light's last glorious beam.

Staccato octaves in the accompaniment describe the galloping of the steeds, and are continued after the entrance of the voice; the melody consisting of two phrases, the latter attended by *arpeggios* and chords. Then comes a variation with octaves and chords, rushing to a strong climax, and again subsiding for the development. A change to D major, when the tavern looms by the roadside, is succeeded by one to F major when the traveller addresses the girl; followed by a sudden return

to D minor when the journey is resumed. The final D major section ushers in the Coda with a fanfare by the postillion's horn, and a *sforzando* close, the accompaniment continuing for ten measures as a postlude.

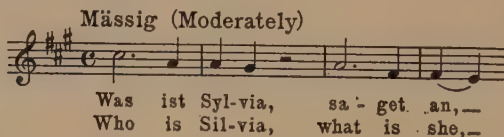
This powerful song should be rendered with youthful dash, fervor and abandon, yet the tempo should not be hurried, nor should the song be taken too rapidly. Crisp, precise declamation is an essential, yet the singer may slow down somewhat at the words "labe dich," to resume the original tempo at the phrase "Ab denn, rascher hinab." The song is best suited to a male voice.

AN SYLVIA

(To Sylvia¹)

Bauernfeld's trans. of the "Song" in
Shakespeare's "Two Gentlemen of
Verona," Act IV, Scene II
Original key, A major

Composed 1826
Op. 196, No. 4



This is the serenade Proteus, false friend to Valentine and Sylvia's lover, has Thurio and his musicians sing beneath the window of the maid who loves Valentine, in a vain effort to capture her heart. The lyric is a poetic tribute to her grace and charm. Schubert has provided a setting in the old English ballad style, with an accompaniment of reiterated chords which his harmonic skill has enabled him effectively to vary. The persistent dotted quarter-note in the bass, and the interval of two notes in the treble lend grace and sweetness to the musical portrait drawn. The melody is most agreeably lyric in quality, and voice and accompaniment form a perfect, coördinated whole.

¹This song is more generally known under the title "Was ist Sylvia?" ("Who is Sylvia?").

A strict tempo and *pianissimo* lightness and delicacy should be maintained throughout, and fluency is essential, since any dragging of the tempo mars the beauty of the song. At the fifteenth (vocal) measure an unimportant word occurs on a high, emphasized note. Hence the singer should attack this measure lightly, reserving the emphasis for the first note of the seventeenth measure, where the text and melody accents coincide. The bass-figures in the prelude should be slightly accented.

DER ATLAS

(Atlas)

See: SCHWANENGESANG, No. 8

AUF DEM FLUSSE

(On the River; *also known as: The Ice*)

See: WINTERREISE, No. 7

AUF DEM SEE

(On the Lake)

Poem by Johann Wolfgang von Goethe
Original key, E flat major

Composed 1817
Op. 92, No. 2

Mässig (Moderately)



Und fri - sche Nah-rung,
And new — re - fresh-ment,

"New sustenance, new blood I draw from this world unconfined, for Nature, sweet and kind, yields me her breast! Our boat rocks to the timing oars, sky-scaling, clouded peaks rise on our course. Why do you droop, my eye? Will you return, my golden dream? Away, dream, however golden! Here, too, are love and life. Stars sparkle in the waves, soft mists devour the distance, the dawn-wind sweeps the shaded bight, the ripening fruit is mirrored in the lake."

A graceful barcarolle movement of alternate *arpeggios* and chords, for four measures of prelude, then the voice intones the lovely melody in an irregular seven-measure phrase, which is repeated. There is a second theme over syncopated chords, and a third section, in which the melody alternating effectively between voice and accompaniment, leads to a fourth with a change of time (2/4). Here the music, too, has more of brightness and sparkle until the end of the song—a *fortissimo* climax, dissolving into a quiet cadence—is reached.

In the interpretation of this song the points to be observed are: the maintenance of a smooth, even tempo throughout; and elasticity of the melodic line.

AUF DEM WASSER ZU SINGEN

(To be Sung on the Waters)

Poem by Franz Léopold, Graf zu Stolberg
Original key, A flat minor

Composed 1823
Op. 72

Mässig geschwind (Moderately fast)



Mit - ten im Schim - mer der spie - geln - den Wel - len,
'Mid the bright sheen of the mir - ror - like wa - ters

"The swaying boat glides swan-like amid shimmering waves, and the soul glides along joy's shimmering tide like the boat, around which swirl the sunset's crimson lights. Over western tree-tops, in the east, where reeds murmur beneath green boughs, the ruddy glow sends cheerful greetings, and in it the soul inhales the gladness of heaven, the peace of the grove. Alas, on dewy wings, Time escapes me here on the undulant wave; the morrows vanish like yesterday and to-day till I, too, take flight on more radiant pinions and vanish from knowledge of Time and the changes of Time."

This barcarolle, charming in mood and graceful in structure, has a rippling *legato* accompaniment over

chords in the bass to mark the rhythm. The melody is of a quasi-*coloratura* type.

Calmness and serenity should mark the interpretation, notwithstanding the rather rapid movement. The accompaniment, by no means easy, appears at first sight to be swift and restless; yet it should be played with subdued evenness and not too fast, since it is meant to suggest the gently rippling wavelets of shimmering water through which the boat so smoothly glides. The song is best suited to a medium voice and is most effective in its original key.

AUFENTHALT

(My Abode)

See: SCHWANENGESANG, No. 5

AVE MARIA¹

Poem by Sir Walter Scott

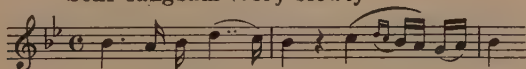
"The Lady of the Lake"

Original key, B flat major

Composed 1825

Op. 52, No. 6

Sehr langsam (Very slowly)



A - ve Ma - ri - a! Jung - frau mild,

A - ve Ma - ri - a, Maid - en mild,

This song, in the words of Richard Aldrich, reveals to the full Schubert's gift "of finding the melody which is the inevitable expression of the poem, that contains the meaning of the poem within itself." Ethereal, exalted, it moves with sublime serenity within the compass of seven tones, the *arpeggio* chord accompaniment contrasting with the broad, *legato* melody. To the harp of Allan-Bane, Ellen, the mortal virgin, supplicates the Virgin divine to hear "a maiden's prayer for her father."

¹Though this is the name by which it is generally known, the original title of the song is "Hymne an die Jungfrau" ("Hymn to the Virgin") and it is "Ellen's Third Song" and No. 6 of the seven songs from Sir Walter Scott's "Lady of the Lake" set by Schubert.

After a second and third variation of the theme, each section separated by a two-measure interlude, the second themal variant reappears only to rush into further variations; and then repeats, leading to a tranquil close in accordance with the happy resignation expressed by the poem.

While mellow sadness pervades this unpretentious song, it should breathe a spirit of peaceful resignation and quiet happiness. The accompaniment should flow smoothly throughout, its bright, graceful figuration playfully setting off the yearning vocal melody, as though answering the boy's query anent the sunlight.

(Schubert also wrote another setting of the same poem; No. 2 of the "Vier Lieder.")

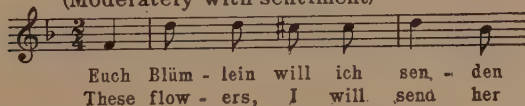
DER BLUMENBRIEF

(The Flower-Message)

Poem by Aloys Schreiber
Original key, B^b major

Composed 1818
Posthumous

Mässig, mit Empfindung.
(Moderately with sentiment)



To end his sufferings the lover sends his sweetheart a letter in the language of flowers: the rose tells his love's ardor; the myrtle his hopes; the marigold that, lacking her, despair and the grave will be his portion.

One of Schubert's eloquent musical mosaics—a short song, comprising a couple of vocal phrases, separated by a reprise, and repeated for the other verses, with just enough of instrumental prelude and postlude to round it out—"Der Blumenbrief" is a perfect specimen of its form. It should be sung with much feeling and tenderness, and in his interpretation the singer should remember that in the first verse the lover's rose tells his glowing affection; in the second the myrtle whispers

his fond hopes; and in the third the marigold predicts the consequences of his despair.

DIE BÖSE FARBE

(The Hateful Color; *also known as: The Hated Color*)

See: DIE SCHÖNE MÜLLERIN, No. 17

DANKSAGUNG AN DEN BACH

(Thanks to the Brook; *also known as: Recognition*)

See: DIE SCHÖNE MÜLLERIN, No. 4

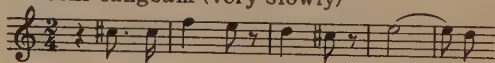
DASS SIE HIER GEWESEN

(That She Has Been Here)

Poem by Friedrich Rückert
Original key, C major

Composed 1823 (?)
Op. 59, No. 2

Sehr langsam (Very slowly)



Dass der Ost-wind Dief - te hau - chet
That the East wind fra-grance breath-eth

"The East wind's breath on the air tells of your passing; and my tears betray what else you would not know—that I have been here. Beauty, love, has she hidden away? Breezes and tear-dew say that she was here."

One of Schubert's loveliest songs and one of those least frequently sung, it delicately heralds that intensity of musical expression which Wagner was later to develop. Its ever-recurring, resolving chords, first descending, then ascending; its melting vocal-tones, dissolving into others; its softly-played instrumental octaves, sounding alone or in unison with the voice; its every-changing modulations; and its simple close on the C major triad unadorned, all share in making it a superlatively delightful song.

At first sight this song seems easy to sing, but in reality it is difficult, especially with regard to inton-

A typical Schiller poem, the rapturous, compelling mood of the verses is enhanced by the enthusiastic and fiery strains of the music. Properly to present this song one must be in accord with this mood. A climax of enthusiasm is reached in the third verse, at the words, "Sie rauschet, sie perlet." The tempo is impetuous and the song is best adapted for a lower male voice.

DER DOPPELGÄNGER

(The Double; *also known as*: My Phantom Double)

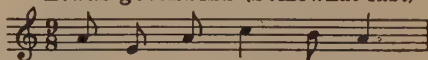
See: SCHWANENGESANG, No. 13

DRANG IN DIE FERNE

(Longing to Roam)

Poem by C. G. von Leitner
Original key, A minorSaid to have been composed in 1823
Op. 71

Etwas geschwind (Somewhat fast)



Va ter, du glaubst es nicht,
Fa-ther, you ne'er can know,

A song of the *wanderlust*. Golden cloud and emerald stream, ever moving toward a distant goal, stir the youth's heart. Young blood responds to the hidden urge to leave the home valley, to roam the world. He must go; let father and mother forgive him; he cannot resist the call of the open road. They need not worry; moon and stars will guide him; the world lies safe in the hollow of God's hand. And if he should not return, let them take comfort in the thought that he has found the lovelier land of his dreams.

The even flow and invariable form of the accompaniment characterizes the urge to roam, accentuated by the intermittent counter-melody which, however, becomes regular during the second section and is finally replaced in section three (which passes into major) by reiterated chords.

With its mood of longing and impatience, the song is not an easy one to interpret. The tempo may be slightly retarded at "Ach, und wenn nimmermehr," with a reversion to the *tempo primo* at "er fand glücklich das schönere Land." The four final measures should be sung very softly, and in the case of the very last measure a discriminating *ritardando* will prove effective. The postlude should decrease to a faint *pianissimo*.

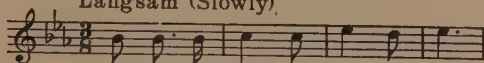
DU BIST DIE RUH

(My Sweet Repose; *also known as:* My Peace Thou Art,
and The Inner Light)

Poem by Friedrich Rückert
Original key, E flat major

Composed 1823
Op. 59, No. 3

Langsam (Slowly)



Du bist die Ruh, der Frie - de mild
Thou art sweet peace and tran-quiet rest.

"You are rest, gentle peace, longing and the stilling of longing. In mingled joy and pain I consecrate my eyes, my heart for your abiding-place. Enter in and silently close the door. Drive other sorrows from my breast, so that my heart may be filled with joy in you. Your glance is the only light of my vision's firmament, O fill it utterly!"

The entrancing melody completely voices the poetic sentiment. The musical setting, devoid of frills, and magnificent in its simplicity, exquisitely expresses its mood of repose. The various verses are artistically framed in an appropriate prelude and postlude, with interludes advantageously placed.

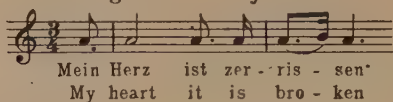
A something transfigure, born of its unreserved consecration to the ideal, permeates this supersong; hence only finished artists should attempt to sing it, and the singer must attune himself to this sublimate mood. While the melody flows in sheerest beauty, yearning awakens until the inmost recesses of the soul are bared. A brilliant, stellar clarity should mark the *forte* climax, and the ensuing pause should be carefully observed before returning to the initial mood. Fine phrasing and perfect breath-control are absolute essentials for the song's proper projection.

DU LIEBST MICH NICHT

(Thou Lov'st Me Not)

Poem by August, Graf von Platen-Hallermünde
Original key, A minorComposed 1822
Op. 59, No. 1

Mässig (Moderately)



"My heart is broken—you do not love me. Vainly I pleaded, your words confirmed it. Stars, moon and sun have they not passed with your love? Rose, jasmine and narcissus have they not ceased to bloom? You do not love me."

Whatever the mood, Schubert provided its proper melodic line and an unimpeded rhythm. The harmonic freedoms and dynamic contrasts employed here strengthen the important words and lend color to the tones. The simple, four-measure opening phrase, repeated, at once is melodically and harmonically modified to coincide with the constantly recurring line "Du liebst mich nicht"; yet the continuity is preserved. The rhythmic accompaniment consists entirely of chords. Preparation for the climax, which reaches its peak in a *fortissimo* outburst of grief, begins with the middle section. The postlude, in contrast to the quiet *legato* prelude, is remarkably eloquent.

The song is musically and rhythmically difficult, and its intonation should be carefully studied. While the tempo is moderate, a spirit of agitation pervades the song. Dejection and depression at times culminate in an ebullition of despair, as at the repetition of "So soll ich die Sterne . . . die Sonne vermissen? . . . du liebst mich nicht." The postlude should die away in a faint *pianissimo*.

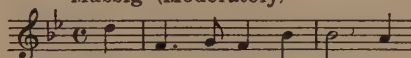
DAS ECHO

(The Echo)

Poem by J. F. Castelli
Original key, B flat major

Composed 1826
Op. 130

Mässig (Moderately)



Herz - lie - be, gu - te Mut - ter,
My dar - ling, on - ly Moth - er,

The history of a kiss. Liza begs mother not to be angry because she saw Johnny kiss her; Echo was to blame. Spying her sitting in the grass, Johnny asked, "If I come closer will I be welcome?" Echo answered, "Welcome!" Then, his arm around her, he called her his pretty Liza and queried, "Will you be kind? Are you willing?" And Echo answered "Willing!" Drawing her close he then said, "Will you kiss me?" And Echo answered, "Kiss me!" If mother will not let her marry Johnny she must tell him Echo played him a trick; but if mother thinks they will make a good bridal pair, she can let Johnny think that she, Liza, was Echo.

This unpretentious song should be rendered as a naïve narrative, in a smoothly flowing tempo. Whenever Echo speaks it should be with a faint, distant effect. In the fourth verse Echo's "Küsse" may sound out loudly. The song is best suited for a woman's voice and the accompanist will observe that the prelude introduces the idea of the echo in measures two and three.

EDWARD

See: EINE ALTSCHOTTISCHE BALLADE

EIFERSUCHT UND STOLZ

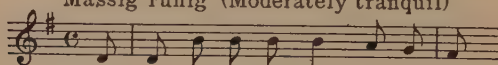
(Jealousy and Pride; *also known as: Jealousy*)

See: DIE SCHÖNE MÜLLERIN, No. 15

DER EINSAME

(The Recluse; *also known as*: Content)Poem by Carl Lappe
Original key, G majorComposed 1825
Op. 41

Mässig ruhig (Moderately tranquil)



Wenn mei - ne Gril-len schwir-ren, bei Nacht,
When I'm in mood for dream-ing, at night,

The recluse gives rein to his fancies by the fireside, gazing into the red glow with mind at rest. In that quiet hour he stirs the dying blaze and marks the passing of another day. He sees its joys and griefs in retrospect, and rejects all that is evil lest it disturb the nocturnal calm. Looking forward to happy dreams, free from care, as a fair vision fills his soul with tranquil joy, he resigns himself to repose.

The musical picture is straightforwardly portrayed. Five measures of *staccato* chords, over a sharply defined bass-figure, continued for the accompaniment, constitute the prelude. The vocal melody is rugged in type, its only *legato* the sixteenth-note groups in each of the three phrases which comprise the first section. Since this modest song dwells on the quiet joys of seclusion, far from life's turmoil and strife, a mood of easy contentment, peaceful meditation and tranquil happiness should prevail in its singing. The tempo is moderate and the melodic flow natural and without constraint. ("Einsamkeit" or "Der Einsame"—1822?—is an extended setting of a dramatic poem by Mayrhofer.)

EINSAMKEIT

(Solitude; *also known as*: All Alone)

See: WINTERREISE, No. 12

ELLENS DRITTER GESANG

(Ellen's Third Song; Songs from Sir Walter Scott's
"Lady of the Lake," No. 6)

See: AVE MARIA

ELLENS ERSTER GESANG

(Ellen's First Song; Songs from Sir Walter Scott's
"Lady of the Lake," No. 1)

See: RASTE, KRIEGER

ELLENS ZWEITER GESANG

(Ellen's Second Song; Songs from Sir Walter Scott's
"Lady of the Lake," No. 2)

See: JÄGER, RUHE VON DER JAGD

EMMA

Poem by Johann Christoph Friedrich von Schiller Composed 1814
Original key, F major Op. 58, No. 2

Mässig (Moderately)



Weit in ne-bel-grau-er Fer-
Far in mist-y gray be-hind me

"My happiness lies in the mist-gray distance; one bright star alone gladdens my eye. Yet, like my lost joy, its glory is but a reflection of the night. Were you sleeping the long sleep, had death closed your eyes, my grief still should possess you, you still would live in my heart. But alas, you dwell in the light, nor live for my love! Emma, can love's sweet yearning pass? That which is gone, Emma, was it love? Does love's divine flame die like the things of earth?"

Schubert set this chaste poem to music equally chaste. The tender melody is given to the voice in a continuous line with, here and there, gracefully conceived modulations which illuminate the meaning of the

text. What a superb touch that sustained A major chord which ends the question, "Kann's die Liebe sein?" immediately followed by the F major concluding strain!

While the tempo is moderate, a slight *agitato* may be effectively introduced at "aber ach, du lebst im Licht," the quieter tempo resuming again at the phrase "Was dahin ist." The song ends in a repeated question, and the accompaniment is one of the easiest written for a Schubert song. "Emma" is best suited for a male voice.

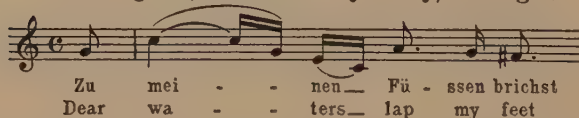
DER ENTSÜHNTE OREST

(Shriven Orestes)

Poem by Johann Mayrhofer
Original key, C major

Composed 1820
Posthumous

Sehr langsam, mit Kraft (Very slowly, with vigor)



Orestes, returning shriven from Tauris, rejoices that he once more stands on his natal soil, beneath life's golden tree, King of Mycenæ. Dawn's roses bless his youth; his light bark floats on love's wave. But when Artemis, his saviour goddess, nears, he begs her to let him, whom life has no more to offer, join his sires in death.

The bass *arpeggios* in the accompaniment hint at flowing waters; the gliding vocal melody continues to a quasi-recitative *crescendo* (ninth measure) leading to the more dramatic A flat major section. In the climaxing final section, the voice, supported by syncopated chords, rings out with its full vigor.

The mood of the song is solemn yet elate. For effective projection the voice must soar triumphantly above the rolling masses of accompanimental sound.

representing the breaking waves. The slow tempo may be accelerated at "Mit morgendlichen Rosen," but ebbs slowly away into a *pianissimo* beginning with the first "lass mich . . . zu meinen Vätern geh'n." The song is best suited for a baritone.

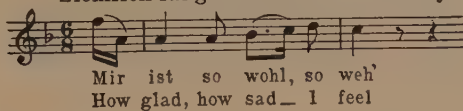
ERLAFSEE

(Erlaf Lake)

Poem by Johann Mayrhofer
Original key, F major

Composed 1817
Op. 8, No. 3

Ziemlich langsam (Somewhat slowly)



"Joy and sorrow together fill me beside quiet Erlaf Lake. A holy calm broods over the fir-trees; the lake's blue breast is motionless; only the shadows of the clouds hurry across its dark mirror. Then fresh breezes gently stir the waters, and the sun's golden crown glimmers more palely."

Involved metres are apt to disrupt a composer's musical thoughts, but Schubert avoids this pitfall by repetition of words and lines to meet thematic requirements. A double-theme first section is followed by a more rapid second section whose *legato* melody is supported by piano *arpeggios*. The third section is a reprise of the first, with variations.

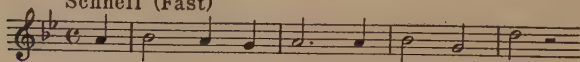
The delicate melodic lines of this song demand a flexible voice. The slowly flowing tempo should be slightly enlivened at "Frische Winde kräuseln," and then return to the first mood with the repetition of "Mir ist so wohl." This reversion to the original slower tempo should be prepared in the preceding measure by the accompaniment.

DER ERLKÖNIG

(The Erl-King)

Poem by Johann Wolfgang von Goethe
Original key, G minorComposed 1815
Op. 1

Schnell (Fast)



Wer rei - tet so spät durch Nacht und Wind?
 Who rides there so late through night and wind?

This poem, believed to have been inspired by an actual happening, was set by Schubert when no more than eighteen, a song "as splendidly and realistically dramatic as anything Wagner wrote in his most mature years."

The father gallops furiously through the storm and wind-swept night, his sick boy huddled in his arms. The child suddenly presses his face against his father's chest—he has seen the Erl-King, in crown and shroud. But his father tells him it is only a mist-shape. And when the phantom coaxes the terrified boy to go with him, with promise of games and flowers and golden garments, his whisper seems to the man only the rustling of the leaves in the wind. So too, when the Erl-King says his lovely daughter shall dance with the boy and sing for him, and the latter points out the ghost-girl in the shadows, his father sees only the ancient willows. At last the Erl-King threatens; if the boy does not go with him willingly he will use force. A cry—"He clutches me!" The shuddering father urges on his steed; reaches home—the boy lies dead in his arms.

The instrumental introduction suggests the character of the song—flying hoofs, emotional agitation, the weirdness of the supernatural. The gallopade of the piano octave-triplets evokes the storm, as well as pulse of the equine hoof-beats, and the melody, varied to suit the character of each succeeding episode, necessitates frequent changes of key.

Four different voices are associated with the interpretation of this ballad—those of the terrified child, the sinister, cajoling Erl-King, the harried father, and the narrator who tells the tale. Each voice should be characterized by the singer, vocally and emotionally. The boy's cry should be keyed higher with each recurrence, and his final dissonant shriek, concluding in an agonizing death-gasp, must be followed by an awestruck *sotto voce* ending, after which come two *forte* chords. The singer should never forget, when interpreting this song, that while dramatic effect and expression are essential, there is a difference between dramatic and theatric rendition. Intensified high-lights are important, but they should not be extended into mere stage artifice.

ERSTARRUNG

(Benumbed; *also known as*: The Frozen Heart)

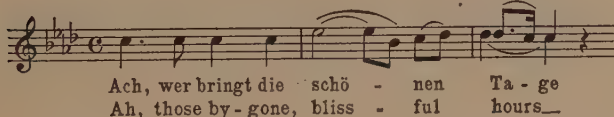
See: WINTERREISE, No. 4

ERSTER VERLUST

(First Loss)

Poem by Johann Wolfgang von Goethe
Original key, F minorComposed 1815
Op. 5, No. 4

Sehr langsam, wehmüthig (Very slowly, sadly)



"Who can recall love's first fair days? Who can bring back a single hour of that happy time? Alone I feed my grief with regrets ever renewed, mourning the happiness I have lost."

A song whose dignity of sorrow has a penetrant undercurrent of intense melancholia. An unelaborate accompaniment reinforces the vocal line in unison at several points. The melody, comprising several distinct phrases, is continuous; the first theme reappearing at

the close over a four-part harmony in major, to end with a final minor cadence.

A veritable artistic gem, this song calls for sustained and gravid phrasing, a very even, well-trained voice, and assured breath-control. The tempo is slow, and the mood is one of lonely, pensive sadness.

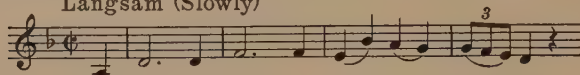
FAHRT ZUM HADES

(The Journey to Hades)

Poem by Johann Mayrhofer
Original key, D minor

Composed 1817
Posthumous

Langsam (Slowly)



Der Na - chen dröhnt, Cy - pres - sen - flü - stern
The boat draws nigh, Cy - pres - ses - whis - per

The soul evokes the sound of Charon's nearing bark, the voices of the departed dead. Soon it will stand on the Stygian shore, far from lovely earth. Void of sun, stars and song is that friendless beyond. Let infinite distance receive the wearied eye's last tear. The pallid Danaidæ, and Tantalus the accursed loom; the ancient stream murmurs of death's peace, oblivion. Twice dead are the forgotten! Must what was conquered by utmost toil and lost, be won again? When will these torments end?

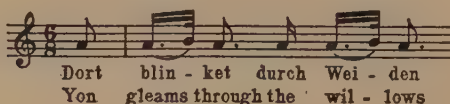
One of the comparatively few Schubert songs not cast in the typical, compact *lied* form, the recitatives here interspersed among the lyric sections are important, and must be declaimed with especial regard for their text meaning and with major clarity of diction. The frequent changes of time, key and tempo always correspond to the changes in thought, and the coloring of the voice should be accordingly modified. An *accelerando* at "Schon schau ich" will prove effective; and the *alla breve* time is essential. The mood of the song is sombre throughout, and it is best suited for a low voice.

DES FISCHERS LIEBESGLÜCK

(The Fisherman's Wooing)

Poem by C. G. von Leitner
Original key, A minorComposed 1827
Posthumous

Ziemlich langsam (Moderately slow)



The gleam of his sweetheart's casement light beckons to the fisherman through the reeds. It flits like a Will-o'-the-wisp over the eddying waters, while he scans their azure with a yearning heart and greets the mirrored ray. And he drives his boat shoreward on the crystal path, to meet the girl who has slipped from her room to join him. In time the winds will drive it back to the shore where the lilacs bloom.

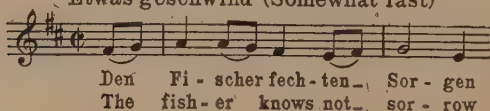
In this refined setting of a refined poetic thought, burdened with not a single unnecessary note, the steady lilt of the melody is supported only by chords. The song should be sung with the easy, comfortable swing of a barcarole, carrying out the suggestions of calm waters and the slight oscillation of the rowboat. The style should be light and pleasing, and a *mezza voce* observed throughout.

FISCHERWEISE

(Fisher-Song; also known as: The Fisherman's Life)

Poem by Franz von Schlectha
Original key, D majorComposed 1826
Op. 96, No. 4

Etwas geschwind (Somewhat fast)



Without a care in the world the fisher unmoors his bark at morn. Amid the peace that rests on land and

sea his song wakes the golden sun. Singing while he works, melody makes him strong, strength gives him joy in life. Soon the deeps are stirred, and flashing forms and colors dart by in the sky the waters frame. But those who cast the net must be clear-eyed, joyous and free as the waves. A shepherdess is angling from the jetty. There's a fish you cannot snare, fisherman, with all your wiles!

In this delightful song, rich in melodic delicacies, established formulas are adroitly used, in the resetting of certain lines, to impart individual significance to a number of variations. In singing it the even rhythm should never be interrupted, either to retard or to accelerate. Prelude, interlude and postlude should be played in exactly the same tempo as the song proper, fluently but not too fast.

The continuous motion of sunshine, sparkling waters and effervescent life are suggestively mingled in this song, and must be portrayed by singer and accompanist. A light, flexible voice is best qualified to secure the desired effect on the singer's part.

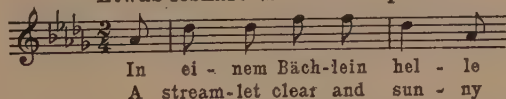
DIE FORELLE

(The Trout)

Poem by C. F. D. Schubart
Original key, D flat major

Composed 1817
Op. 32

Etwas lebhaft (Somewhat quick)



This fable in song-form is the story of the fisherman who tried to catch a trout which, thanks to the clarity of the water, escaped his hook until he roiled the stream and caught the fish.

With the exception of "The Erl-King" the only song of which Schubert wrote four versions (the song-theme

also is used for the variations in the "Forellenquintet," Op. 114, for piano and strings), the melody was the result of an urge which roused him from sleep at midnight. The original mss. still shows the blotted measures due to the composer's half-conscious use of ink-bottle instead of sand container.

This well-known song is frequently sung too fast. Though it should convey the agile, elegant swiftness of motion of the darting trout, and the bubbling little motive in the piano must be played lightly and dashing, it should never make an impression of urgent or nervous haste. A slight *accelerando* might be made at "Doch endlich ward dem Diebe," with a return to the original tempo at "Und ich . . ." The accompaniment has rhythmic charm, and is a kind of running commentary on and exposition of the text.

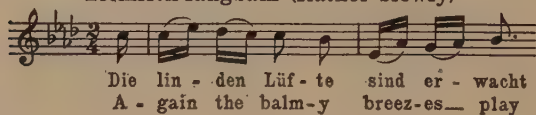
FRÜHLINGSGLAUBE

(Faith in Spring; *also known as: The Heart of Spring*)

Poem by Ludwig Uhland
Original key, A flat major

Composed 1822
Op. 20, No. 2

Ziemlich langsam (Rather slowly)



"The gentle breezes that rustle everywhere evoke new fragrance, new music, and comfort the sorrowing heart. Earth grows lovelier each day with new wealth of blossoms. Now let the heart forget its grief, for all changes for the better."

This surpassingly sweet melody, with a perfect accompaniment, conveys no exuberant proclamation of spring's awakening, but a quiet, gentle expression of hopes stirred by spring's rebirth. The gist of the song is contained in its five-measure prelude.

The accompanist should play these opening measures with a singing tone, devotion and feeling, and not, as is frequently done, take the prelude in a rapid and superficial manner. The singer must atune himself to the mood of the song; quiet joy, spring-inspired happiness, tender yearning and hopeful expectation of the oppressed heart. An even tempo must be maintained throughout, but the singer may linger very slightly on the last two measures, with the repetition of the phrase "Nun muss sich alles wenden."

FRÜHLINGSSEHNSUCHT

(Longing for Spring)

See: SCHWANENGESANG, No. 3

FRÜHLINGSTRAUM

(Spring Dream; *also known as: A Vision of Spring*)

See: WINTERREISE, No. 11

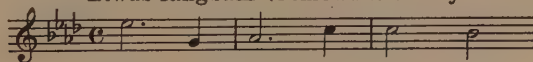
GANYMED

(Ganymede)

Poem by Johann Wolfgang von Goethe
Original key, A flat major

Composed 1817
Op. 19, No. 3

Etwas langsam (Somewhat slowly)



Wie im Mor - gen - glanz - e
As in morn - ing bright - ness

Ganymede, the youth carried by Jove's eagle to Olympus, in this ecstatic poem symbolizes the human soul striving to gain heaven. Invoking spring's beauty, the dawn-breeze which cools its ardent breast, and following the nightingale's call, the soul soars upward to the bosom of divine, all-embracing love.

Section one (the rapt appreciation of beauty), calls for slow and soft expression with accentuated rhythm and pronounced phrasing. In section two, with the

change of key, jubilant bird-tones illuminate the musical picture, and lead in an accelerated tempo to the final ("Hinauf strebt's") outburst—sung *legato*—with its *crescendo* chords mounting higher and higher.

The rich sweetness of the melodic line demands a mellow vocal application, while the fervent, animated declamation calls for perfect diction. The tempo is slow, but by no means solemn or too broad. A slight pressing onward at "dass ich dich fassen möcht," might be effective; and an *accelerando* at "Ich komm', ich komme," is important. The sustained phrases make good breath-control essential, and the song is best suited to a high voice.

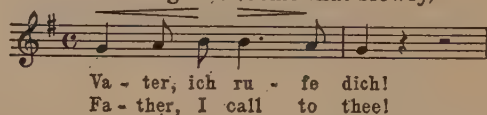
GEBET WÄHREND DER SCHLACHT

(Prayer During Battle)

Poem by Theodor Körner
Original key, G major

Composed 1815
Posthumous

Etwas langsam (Somewhat slowly)



Each stanza of the poem is a specific invocation to the Lord of Hosts to protect and favor those presumed to be fighting His battles, and the happy warrior in the end, "when greeted by death's thunders," resigns his soul to God.

Manly resolve, courageous resignation to the will of the Almighty, underlie the spirit of this song, whose music is a noble melody, clearly outlined and phrased, and which should not be sung in too slow a tempo. The accompaniment, with its constant *tremolo*—sometimes louder, again softer and more distant, like the swelling and subsiding roar of battle—should supply a striking background for the fervent melody. The song in its very nature is best suited to a male voice.

GEFRORNE TRÄNEN¹

(Frozen Tears)

¹Modern spelling; Schubert, of course, used "Thränen."

See: WINTERREISE, No. 3

GEHEIMES

(The Secret; *also known as: Love's Answer*)

Poem by Johann Wolfgang von Goethe

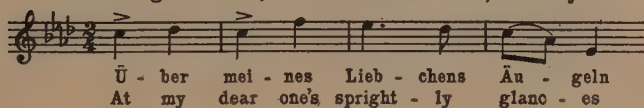
Composed 1821

"Westöstlicher Divan"

Op. 14, No. 2

Original key, A flat major

Etwas geschwind, zart (Somewhat fast, tenderly)



All others look their surprise when my love's eyes seek mine, but I know it means that she loves me and no one else. Never mind gaping, good folk; though her eyes make the rounds, she is only trying to tell her lover when love's next hour of bliss will dawn.

The spirit of the poem is matched with timid, halting melodic phrases of varying length, with here and there a *fermata* to stress the lover's hesitancy. A feature of the accompaniment is the eighth-rest at the end of measures, which makes a charming effect.

The melody should be sung with great delicacy, and in a light, fluent manner. Sonorous, solid tones should be avoided, and the concluding seven measures of each verse should be projected *pianissimo*, with an effect of coy secrecy.

GESÄNGE DES HARFNER'S

(The Harper's Songs)

Poems by Johann Wolfgang von Goethe

Composed 1816

"Wilhelm Meister"

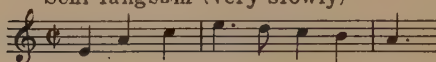
Op. 12

1.

Original key, A minor

WER SICH DER EINSAMKEIT ERGIEBT
 (Who'e'r for Loneliness Doth Strive; *also known as:*
 Solitude)

Sehr langsam (Very slowly)



Wer sich der Ein-sam-keit er-giebt
 Who-e'r for lone-li-ness doth strive

This despairing song of the lover whose seclusion is haunted by his sorrows, and who realizes that he will find true solitude only in the grave, is found in Book 2, Chap. 13, of "Wilhelm Meister," and with its companion songs, is a perfect expression of the Harper's (and Goethe's) poetic romanticism.

The chord accompaniment, imitating the harp, is first "rolled," then plucked, then arpeggiated. The occasional lapses from the tranquil *pianissimo* of the melody produce effective climaxes, especially the *fortissimo* outburst after the *mezza voce* opening of the middle section.

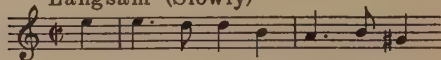
The tempo is slow throughout, but should not be dragged; the long phrases demand perfect breath-control; and musically the song is not easy. The "rolled" *arpeggios* of the prelude should be played with the soft pedal and the *fermate* carefully observed.

2.

Original key, A minor

WER NIE SEIN BROD MIT TRÄNEN ASS
 (Who Ne'er His Bread With Tears Did Eat)

Langsam (Slowly)



Wer nie sein Brod mit Trä-nen ass
 Who ne'er his bread with tears did eat

He whose bread was never moist with tears, who never wept the night long, knows nothing of the divine powers which induct us into life, leave us "to sin and pleasure," then abandon us that "Fate may chastise at her leisure," since all guilt receives its punishment on earth. (Wilhelm Meister, Book 2, Chapter 13.)

Resembling its predecessor in type, difference in treatment results in greater thematic continuity. This nocturnal lament is introduced by a *quasi arpa* instrumental prelude, and since the opening measures of the song must be sung very *legato* and very slowly, the phrasing is not easy. There may be a slight acceleration at the repetition of "Ihr führt ins Leben uns hinein," and a return to the *tempo primo* with the last eight measures of the melody.

3.

Original key, A minor

AN DIE TÜREN¹ WILL ICH SCHLEICHEN
(In the Doorways I Will Linger; also known as: At the
Doors of This Great City)

Mässig in gehender bewegung
(Moderately, with motion)

An die Tü - ren will ich schlei-chen
In the door-way I will lin - ger

In "Wilhelm Meister" (Book 5, Chapter 14), this is adduced as the final verse of one of the wretched Harper's songs. Begging humbly from door to door, the singer accepts his dole of food and wanders on. All who see him will esteem themselves happy by comparison, and will shed a tear without knowing why.

In this echo of Goetheian *Weltschmerz* we have a lofty vocal theme (first announced by the piano), and an accompaniment of harp-like delicacy. It is important

¹Modern spelling; Schubert, of course, used "Thüren."

that the singer do not overlook the *alla breve* time-signature, and that two beats be counted to the measure. The mood of the song is melancholic, but the tempo is more movemented and the melodic course more fluent than in the first two Harper's Songs.

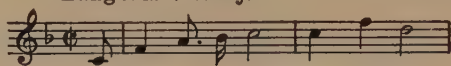
DIE GESTIRNE

(The Constellations)

Ode by Friedrich Gottlieb Klopstock
Original key, F major

Composed 1816
Posthumous

Langsam (Slowly)



Es tö - net sein Lob, Feld und Wald
From field and from woodsounds thy praise

The poem develops at length the idea that all nature sings the praise of the Ancient of Days, and concludes with the reflection that God has strewn with flowers the earth, that grave which ever awaits us.

A spirit of grandeur and sublimity pervades this solemn chant of recognition of the Divine. The tempo is rather slow, and the *alla breve* time should be observed. The singer may linger slightly at the question "Wer ist der?", but the answer "Es ist Gott!", must be given pronounced importance. The following phrase, "Vater! so rufen wir," calls for great emphasis; and there is a return to the first mood at "Wer gab Melodie?"

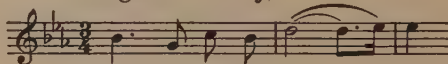
GLAUBE, HOFFNUNG UND LIEBE

(Faith, Hope and Love)

Poem by Christoph Kuffner
Original key, E flat major

Composed (?)
Op. 97

Langsam (Slowly)



Glau - be, hof - fe, lie - be!
Hope, be-lieve, and love — e'er!

The poem rings the changes on the idea that faith, hope and love, these three, will keep the soul at one with itself, and its skies unclouded.

The song's sincere, devotional character, textually and musically—which should not, however, encourage the singer to take it at too slow a tempo—makes it practically available for service use. It should be sung with a fervor in conformity with its religious sentiment. The tempo may be accelerated at "Glaube fest," and the *tempo primo* resumed at "Willst du dich nicht."

DER GREISE KOPF

(The Gray Head; *also known as: Grey Hairs*)

See: WINTERREISE, No. 14

GREISENGESANG

(The Old Man's Song)

Poem by Friedrich Rückert

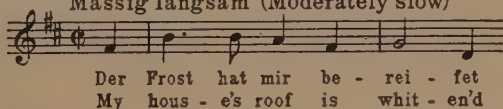
Composed, 1820-1822

"Östliche Rosen"

Op. 60, No. 1

Original key, B minor

Mässig langsam (Moderately slow)



The old man sings. His thatch is frosted, yet his soul's dwelling is warm; winter has whitened his poll, but the blood flows red through his veins; youth's roses have left his cheek, but flower as of old in his heart. Have all joy's streams run dry? A quiet brook still flows through his breast. Are all the nightingales mute? One still sings in his heart, and bids him close its door, shut out the chill breath of reality, and harbor only the fragrance of dreams.

In this gripping song, Schubert epitomizes the philosophy of happy old age. The song is a serious one, yet underlying its seriousness is a spirit of peaceful

resignation and quiet joy. The singer should observe the *alla breve* time, in moderate tempo, otherwise the rhythmic line and easy flow of the melody will be destroyed. It is usually printed in the bass clef and is primarily a bass or baritone song; a contralto, however, can sing it with major effect.

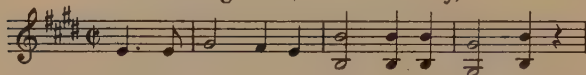
GRENZEN DER MENSCHHEIT

(Man's Limitations)

Poem by Johann Wolfgang von Goethe
Original key, E major

Composed 1821
Posthumous

Nicht zu langsam (Not too slowly)



Wenn der ur - al - te, hei - li - ge Va - ter
When the in - fin - ite, heav - en - ly Fa - ther

"When the Ancient of Days scatters his bolts I kiss His garment's hem with reverence. No man should challenge the gods. When his head touches the stars, he loses his foothold. Firm-footed on earth, he cannot reach the skies. Wherein do the gods differ from men? Wave on wave, they ride the endless stream that from them flows. But the wave swallows man, and he goes under. Our life moves in a little ring; and many generations add their links to the endless chain of existence."

The voice, after pompous preludial chords, enters at measure seventeen with a majestic theme, whose developments picture the thoughts the singer must convey. The *alla breve* is important, and the tempo, while somewhat slow, is fluent. A profoundly serious mood prevails, and a solid, sonorous quality of vocal tone is essential for the song's proper projection, especially in a passage like, "Steht er mit festen, markigen Knochen." The two *fermate*, on "Mensch" and "Menschen," respectively, must be carefully observed. The song is best suited for a low voice.

GRETCHEN AM SPINNRAD

(Margaret at Her Spinning-Wheel; also known as:

Gretchen at the Spinning-Wheel; and as:

Margaret)

Poem by Johann Wolfgang von Goethe

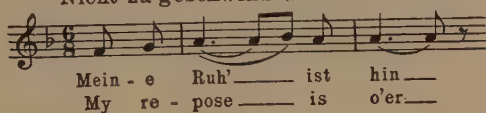
"Faust"

Original key, D minor

Composed 1814

Op. 2

Nicht zu geschwind (Not too fast)



In this "new thing in art—the modern realistic song"—Schubert, a boy of seventeen, convincingly expressed all the innocent sensuous ardor of a girlish first love. Heavy-hearted, her peace of mind gone, the maid sings sadly to the whirring of her spindle (the programmatic accompanimental figures should be unhurried, played with a light touch and fluent technique). Above the beating, insistent rhythm of the accompaniment, suggestive of her inner unrest, and whose tempo should not be too fast, she dwells on Faust's charms.

She recalls his stately stride, his noble figure, his smile (the *crescendo* at "Seines Mundes Lächeln" should be gradually developed), the magic of his speech, the clasp of his hands (this pre-climax phrase, "Sein Händedruck," like the climax itself, should be prepared). And the great dramatic climax of her invocation, "und ach, sein Kuss!" should ring out with passionate abandon.

So great is the singer's emotion at this point that her wheel is forgotten—it begins to run down. When the song is resumed, another gradual *crescendo* begins at "Ach, dürft ich fassen," and is carried to its natural climax, before the song ebbs into the pensive mood of its beginning.

GRETCHENS BITTE

(Gretchen's Prayer to the Madonna; *also known as:*
Gretchen)

Poem by Johann Wolfgang von Goethe

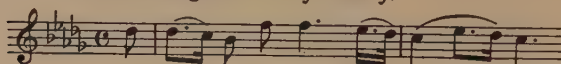
Composed 1817

"Faust"

Posthumous

Original key, B flat minor

Sehr langsam (Very slowly)



Ach, nei - ge, du Schmer-zen-rei - che,
In - cline, O Maid-en, Sor-row-lad - en,

Only the compassion of the Mother of Sorrows can measure Gretchen's anguish; and so the unfortunate girl prays that She look graciously down upon her. For grief goes with her wherever she goes; she is alone with her tears, and her heart is breaking.

This fervent prayer, without the burden of remorse Gounod gives the song of his Marguerite in the church-scene of his opera, while slow in tempo, has a passionate undertone. Depth of feeling and inner agitation must find dramatic expression at "Wer fühlet, wie wühlet der Schmerz mir im Gebein?" The tempo may be quickened at "Wohin ich gehe." The climax is reached in the intense outburst, "Ich wein', ich weine." The song is essentially one for a high voice.

GRUPPE AUS DEM TARTARUS

(Group from Tartarus; *also known as:* Tartarus)

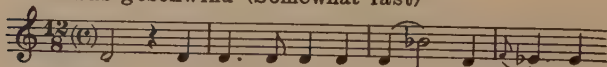
Poem by Johann Christoph Friedrich von Schiller

Composed 1817

Original key, C major

Op. 24, No. 1

Etwas geschwind (Somewhat fast)



Horch, wie Mur-meln des em-pör - ten Mee-res
Hark, like ru-mors from the chaf - ing o - cean

This exacting song sings the despair of the damned. Like the surge of swelling seas, the boom of waters coursing rocky caverns, anguished groans rise from the deep void. Pain distorts the faces of the damned, they mouth vain curses; hollow-eyed and weeping they watch Cocytus' ferry. Will there be no end to their suffering? The cycles of eternity roll above them and break the scythe of Time in two.

A song demanding the utmost power of dramatic expression, the voice begins in declamatory style, above a shimmering, tremulant flood of accompanimental figuration; at measure fifteen (*Allegro*), in martial rhythm and with increasing fervor, the melody works up to the *fortissimo* climax beginning with "Ewigkeit," and carried on to the close, diminishing in the six concluding instrumental measures to die away on an arpeggiated C minor chord.

The tempo is rapid throughout, and it is best to count two to a measure when the section in common time begins. Clear enunciation and nuanced dramatic expression are mandatory, and a rich sonorous vocal effect is required at "Ewigkeit schwingt über ihnen Kreise." Only those who feel within themselves the urge for dramatic vocal expression should study this difficult song, best suited for low or medium voices.

GUTE NACHT

(Good-Night)

See: WINTERREISE, No. 1

HALT

(Halt by the Brook; *also known as: Halt, and The Call*)

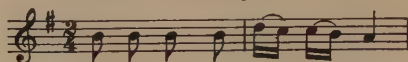
See: DIE SCHÖNE MÜLLERIN, No. 3

HEIDENRÖSLEIN

(Hedge-Roses)

Poem by Johann Wolfgang von Goethe
Original key, G majorComposed 1815
Op. 3, No. 3

Lieblich (Sweetly)



Sah ein Knab' ein Rös-lein steh'n
Once a boy a wild rose spied

A boy sees a wild rose in the hedge, and threatens to pluck her. But the rose warns him that she will prick him so that he will never be able to forget her. Yet he plucks the rose in spite of her thorns and her resistance.

This charming fourteen-measure melody, in folk-song style, should be sung simply and with naïveté, and may easily be marred by overemphasizing its detail. The tale of the boy and the rose is directly and unaffectedly symbolic of life and love, and the interpretation should be in keeping. The tempo should not be too fast, and a slight *ritardando* is in order at each "Röslein, Röslein," the original tempo recurring at the "Röslein auf der Heiden."

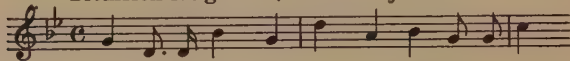
DAS HEIMWEH

(Homesickness)

Poem by Johann Ladislaus Pyrker
Original key, A minor; but published in G minor

Composed 1825
Op. 79, No. 1

Ziemlich langsam (Moderately slow)



Ach, der Ge-birgs-sohn hängt mit kind-lich-er Lieb'
Ah, for his home the moun-tain-son ev-er yearns

The song voices the mountaineer's irresistible longing for his native hills, born of his recurring visions of the Alpine scene and the imagined echo of its sounds.

An eleven-measure prelude introduces the opening lyric vocal episode in B flat major, with counter-melody

in the accompaniment (vision of the Alpine home) and, in the transition to B major, the towering peaks glowing rose in the sunset. At the change of key (G major) darkness surrounds the singer, then (faster tempo, $3/4$ -time), are evoked the sounds of the highland world—lowing of kine, tinkling of cowbells, call of the herdsman, the milkmaids' song—and after a short instrumental interlude comes a section which leads over (*Moderato*) to the climaxing development of that longing which devours the singer's soul.

The opening in minor strikes the note of nostalgic longing; the succeeding major pictures the scene that calls it forth. The grandiose B major chord, at which the singer's voice rings out on the D sharp, is the climax of the impressive vision of dark pine groves and snow-capped Swiss mountains. This should guide both singer and accompanist in the interpretation. Nowhere should the tempo drag, but where the $3/4$ -time sets in, though here a joyous mood prevails, the *Allegro* should be somewhat restrained, and the repetition of "Immer tönt es ihm nach" should be sung *pianissimo*, with a slight retard.

HEISS MICH NICHT REDEN

(Naught May'st Thou Ask Me)

See: LIEDER DER MIGNON, 1, 2

DER HIRT AUF DEM FELSEN

(The Shepherd on the Cliff)

Poem after Wilhelm Müller's "Der Berghirt"
Original key, with Clarinet (or Violoncello)
obbligato, B flat major

Composed 1828
Op. 129

Andantino (Rather slowly)

Wenn auf dem — höch — sten Fels ich — steh',
When on the — top — most crag I — stand

The shepherd, standing on a topmost peak and gazing into the deep valley below, sings till the echo sounds up from the depths. The further his voice carries the clearer rings the echo. His love lives far down in the valley; he longs ardently for her. Grief devours him in his loneliness, but the yearning in his song, ringing through the nocturnal forest, draws his heart to heaven. And spring will come, when he can take his way back to his love, and joy will return to him.

This pastoral song calls for a high, flexible and elastic voice. In the Alpine shepherd's first announcement (after the long instrumental prelude, featuring the clarinet), the lyric mood is boldly expressive, and the melody is often imitative of the "yodel" characteristic of the mountain singer. Echo effects must be well observed, *i.e.*, "Und singe—und singe"; and "von unten—von unten." The second section ("In tiefem Gram") is gentler in spirit, and its suave melody more sustained. The smoothly flowing tempo should be accelerated and enlivened at the beginning of the 2/4-time (section three), where the quasi-*coloratura* vocal-part moves steadily to the *più mosso* finale, climaxing on a brilliant high B flat, *fortissimo*.

The song is best suited for a *coloratura* soprano with a big range, or for a high lyric tenor, and is most effective when sung with the clarinet obbligato, as originally intended by the composer.

HORCH, HORCH, DIE LERCH'

(Hark, Hark, the Lark)

Poem from the Serenade (Ständchen) in
Shakespeare's "Cymbeline," Act
II, Scene 3, transcribed by A. W.
Schlegel and Reil (verses 2, 3)
Original key, C major

Composed 1826
Posthumous

This lovely song was born of Schubert's glance at a copy of Shakespeare lying on a Vienna beer-garden table, and came into the world on a tavern bill of fare. It is an example of the type of serenade known as an *aubade*, or "morning song," and its keynote is happiness. The four-measure melody is delightfully varied in modulation and repetition, and there is a haunting charm in the recurrent closing phrase, "Du süsse Maid, steh' auf!"

The flying rhythms of the song should be marked with evenness and precision, while the melody, its notes like a sequence of dancing sunbeams, calls for a bright-colored voice. The gay, animated tempo should not be hurried, and the singer may slow down very slightly at the modulation "Der Ringelblume Knospe schleusst," resuming the more rapid tempo again at "Du süsse Maid, steh' auf."

(Hymn to the Virgin)

See: AVE MARIA

(Her Portrait; *also known as*: Her Picture)

See: SCHWANENGESANG, No. 9

(In the Red of Evening; *also known as:* Sunset Rose
and At Sunset)

Poem by Carl Lappe
Original key, A flat major

Composed 1824
Posthumous

O, wie schön ist dei - ne Welt
O, how beau-teous is ——— Thy world

"How fair is Thy world in the sunset gold, Father, when Thy radiance sets the dust aglow, when the cloud-roses fall through my window! Can I doubt or deny Thee? No, I shall bear Thee in my breast, shall know Paradise here below, and my soul, ere it takes its flight, shall drink thy draught of fire and light."

The stately melody breathes devotion, consolation and rapt content. The slow tempo and the sustained, well-rounded phrases call for good breath control. At "könnt ich klagen, könnt ich zagen," a slight *accelerando* may coincide with the *crescendo*, with a return to the *tempo primo* at "Nein, ich will." The free, inspirational devotion of this song, natural and non-liturgic in character, makes it very suitable for the opening number of a recital programme.

IM DORFE

(In the Village; also known as: The Village at Night)

See: WINTERREISE, No. 17

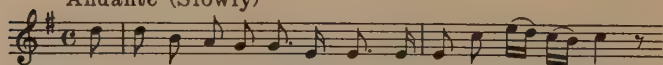
IM FRÜHLING

(In Spring)

Poem by Ernst Schulze
Original key, G major

Composed 1826
Posthumous

Andante (Slowly)



Still sitz' ich an des Hü-gels Hang, der Him-mel ist so klar
Still sit I on the hill-y slope, the heav-ens are so clear

The lover, seated on the hillside, beneath clear skies, while soft breezes sweep the green valley, recalls the happiness of his love's first spring. But now he is indifferent to bud and blossom, he yearns only to pluck the branch her hand had touched. Yet love's joy passes and only love's sorrow remains. Vainly he wishes he were a bird, to sing all summer long, a song of her whom he has lost.

The poem and its music express, in four succeeding parts: remembered happiness; the contrast between past and present; resignation; and its happier development in the joy of making the past live again in ardent melody.

The song is too dainty to be hurried along at an undue rate of speed, for the sixteenth-notes must be brought out in a clear and leisurely manner. The major key changes to minor with the change of mood from thoughts of springtide happiness to those of love lost. A slight lingering at this point, with a resumption of the first tempo at the return of the major key, will prove effective.

IM HAINE

(In the Grove)

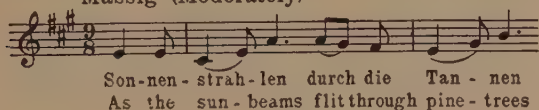
Poem by Franz Bruchmann

Original key, A major

Composed (?)

Op. 56, No. 3

Mässig (Moderately)



The lines of this poem establish its mood of peaceful happiness evoked by Nature's charm—sunbeams straying through the pines, fragrant breezes, the whole green, glowing efflorescence of spring.

This mood Schubert's melody interprets with marvellous spontaneity, in one long fifteen-and-a-third measure vocal theme, repeated for the second and third verses. The three beats of the measure should be taken somewhat slowly, and the sixteenth-notes and the grace-notes should be projected in a clean-cut and unhurried way. By so doing the singer will emphasize the fact that the mood interpreted is not one of merry exuberance, but one of quiet, joyous content.

IM WALDE

(In the Forest)

See: WALDESNACHT

IN DER FERNE

(Afar)

See: SCHWANENGESANG, No. 6

IRRLICHT

(Will-o'-the-Wisp)

See: WINTERREISE, No. 9

DER JÄGER

(The Hunter; *also known as*: The Rival)

See: DIE SCHÖNE MÜLLERIN, No. 14

JÄGER, RUHE VON DER JAGD

(Huntsman, Rest, Thy Chase Is Done)

Poem by Sir Walter Scott "The Lady
of the Lake" (Ellen's Second Song)

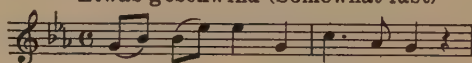
Composed 1825

German version by Adam Storck

Op. 52, No. 2

Original key, E flat major

Etwas geschwind (Somewhat fast)



Jä - ger, ru - he von der Jagd
Hunts-man, rest! thy chase is done.

The song is that which blushing Ellen sings to the Knight of Snowdoun when, in huntsman's guise, he has been made free of the hospitality of her home, ere "the stranger's bed was there of mountain heather spread." She bids him rest, nor think of the deer, his hounds or the steed he has lost till dawn's "bugles sound reveillé!"

A soft horn passage, then a harmonized fanfare introduce the vocal theme, in whose development the fanfare recurs.

The song should be sung lightly, fluently and softly. Slight *crescendi* may be made at "Dass Jagdhörner dich wecken," and at "dass dein edles Ross erlag." The accompanist may effectively stress the local color by accentuating the recurring hunting-horn motives and playing them in a crisp, precise rhythm.

The tone is subdued throughout, with only very slight *crescendi*, here and there; yet the rhythmic vivacity should allow the *crescendi* and *forte* to stand out effectively.

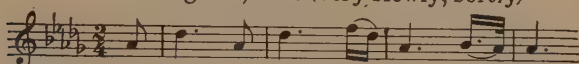
JÄGERS ABENDLIED

(Huntsman's Evensong)

Poem by Johann Wolfgang von Goethe
Original key, D flat major

Composed 1816
Op. 3, No. 4

Sehr langsam, leise (Very slowly, softly)



Im Fel - de schleich' ich still und wild
Thro' fields so still and wild I — glide

To the hunter, stalking his game on the heights, gun in hand, comes a fleeting vision of his sweetheart, and he wonders whether she too, as she walks in the valley, calls up his face in passing. And a peace he cannot understand fills his soul when he thinks of her as she is reflected in the moon's mirror.

The melody is the same for all three verses, and the effective presentation of the song calls for an unpretentious, unmannered rendering, with simple expression and an even tone. This will fix its quiet, pensive mood, which the singer should not mar by sentimental over-emphasis. The tempo is slow.

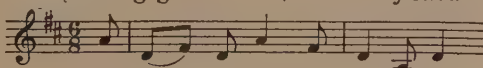
JÄGERS LIEBESLIED

(Hunter's Love-Song)

Poem by Friedrich von Schöber
Original key, D major

Composed 1827
Op. 96, No. 2

Mässig geschwind (Moderately fast)



Ich schiess' den Hirsch im grü-nen Forst
I shoot the stag in for-est green

In five verses the hunter rings the changes on the varied tasks and hardships of his occupation, in each

case contrasting his rough and arduous existence with the love which has come to glamor it with its radiance.

A horn fanfare prelude is followed by a buoyant, virile theme; and the martial rhythm in the first part of the song, descriptive of the dangers and hardships of the chase, is softened to a *pianissimo* when the hunter dwells on his love.

Each verse expresses the two contrasting moods of occupational hardship and consolatory passion. This is the key to the song's interpretation; but the contrasts in tone and expression should not be over-emphasized. The last two stanzas may be dropped without interfering with the spirit or effect of the song, which is essentially one for a male voice.

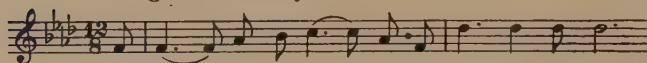
DIE JUNGE NONNE

(The Young Nun; *also known as:* The Novice)

Poem by J. N. Craiger
Original key, F minor

Composed 1825
Op. 43, No. 1

Mässig (Moderately)



Wie braust durch die Wipfel der heulende Sturm!
Now roars o'er the house-top the loud howling storm!

"The storm howls through the tree-tops, the convent walls quake as the thunder rolls and the lightnings crash. The night is dark as the grave. Rave, winds! Not long ago life's ferment swept me like the storm, my body trembled like these walls, love flamed in me as the lightnings flame, and the grave's darkness weighed my soul. Now rage as you list, storm, in your fury and power; my heart is at peace. The bride awaits her Heavenly Bridegroom. My soul has been tried in the fire; it is betrothed to its Infinite Lover. I wait, my Saviour, with yearning glance! Come, Heavenly

Bridegroom, come for the bride, and free her soul from the bonds of the flesh. Hark, peacefully sounds the bell in the tower! Its sweet chime draws my spirit from earth to the eternal heights. Alleluia!"

Essentially modern in spirit, "as modern as 'Parsifal,' which was written fifty-six years later," declares H. T. Finck, this nocturnal tone-painting must be invested with due dramatic power by the singer. In the passages from the initial "Wie braust durch die Wipfel" (with its precedent subdued instrumental prelude heralding the storm) to "es leuchtet der Blitz"; from "Es brauste das Leben" to "Yetzo der Blitz"; and again, from "Nun tobe" to "Sturm," the *crescendi* must be well marked, offsetting the lovely alternating lyric sections. The dramatic blending of elemental agitation and personal emotion, the violence of the storm and that of human passion—for the nun's soul-tempest centres about a mortal lover—yield to the fervid religious expression of the peace of heart she finds in her surrender to the Heavenly Bridegroom. The sinister powers of night are dispelled by the sound of the convent bell, filling the heart of the novice with peace. Its chime is the signal for carrying her mood of serene transfiguration to a climax whose rapture is no less intense because dynamically subdued.

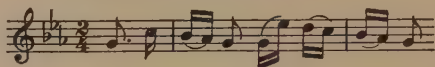
The already described definite change of mood is emphasized by the passing from the minor to major; substituting light and clarity; and the final musical phrasing of the word "Alleluia," should be the merest whisper. The song is best suited to a medium female voice. The male singer is advised against singing it. The personification is very definitely feminine, and there is an element of the ludicrous in the efforts of a baritone to express convincingly the psychic and physical tempests raging in the soul of an adolescent girl, and her yearning for a "Heavenly Bridegroom."

DER JÜNGLING AM BACHE

(The Youth by the Brook)

Poem by Johann Christoph Friedrich von Schiller Composed 1815
Original key, C minor Op. 87, No. 3

Mässig (Moderately)



An der Quel-le sass der Kna-be
By the brook the youth was sit-ting

The youth winds wreaths of flowers by the brook-side, casts them into the water, and sees them borne away. And he sees his days whirled away like the wreaths by the restless brook, and his youth fading swiftly as the flowers fade. It is vain to ask him why he mourns in youth's heyday, when all rejoices in hopes the new spring brings. In his heart spring's myriad voices wake only sorrow. And he cries, "One alone I seek, near and yet distant, spreading yearning arms for the dear shadow I cannot clasp, my heart's hunger unappeased. Descend, proud beauty, from your proud castle! I'll fill your lap with spring's first flowers. Hark, the grove resounds with song, the brook runs clear! The humblest cottage will hold a pair of happy lovers."

At the opening of this lovely lyric melody, nature is musically symbolized in the picture of the boy at the brook, and both melody and accompaniment (in which last the murmuring sound of the water is translated into a continuous rhythmic rilling of tone) should flow evenly. The tone-quality of the voice, however, must change when the comparison is made, "So fliehen meine Tage." There should be a slight retard at "Wie Kränze schnell verblühen." The second verse may begin in a somewhat slower tempo, and the original, "flowing" tempo be resumed at "Alles freuet sich und hoffet." The third verse, again, may be sung more slowly and with depression at the beginning, to lapse

into agitation at "Eine nur ist's die ich suche." The last verse, finally, must be sung with eloquent persuasiveness and enthusiasm.

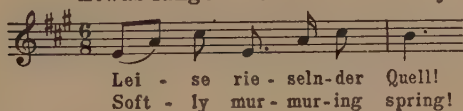
DER JÜNGLING AN DER QUELLE

(The Youth at the Spring)

Poem by J. G. von Salis
Original key, A major

Composed 1821
Posthumous

Etwas langsam (Somewhat slowly)



"Softly rilling spring, ye whispering poplars, your slumberous murmur only rouses love!" cries the love-lorn youth. "I came to you for solace, and to forget too coy a sweetheart. Yet verdure and waters breathe only Louise's name!"

This fragmentary song, with its rippling eight-measure theme, ends with an exhalation of the name "Louise." The whole song should be sung *mezza voce*, and the last measure must be taken very softly, as though the name "Louise" were dying away in the distance. The accompaniment, imitative of the brook's sleepy murmur, should be played with drowsy evenness and a subdued tone, and be followed by an awestruck, *sotto voce* ending, after which come two *forte* chords. The singer should never forget that while dramatic effect and expression are essential, there is a difference between dramatic and theatric rendition.

KENNST DU DAS LAND?

(Know'st Thou the Land?)

See: LIEDER DER MIGNON, 6

tempo, the mood also shifts and becomes more quiet; yet it is tense, though the agitation of Colma's soul is suppressed. This restrained agitation bursts out again dramatically at "Ach, beide in ihrem Blute, entblösst die wilden Schwerter." Then, with the change to 2/4 time, the tempo becomes slow, to develop the mood of stony grief and resignation, and the resolve of the woman doubly bereaved to follow her lover and brother in death. The song is primarily meant for a dramatic female voice, preferably a mezzo-soprano.

DER KÖNIG IN THULE

(The King in Thule)

Poem by Johann Wolfgang von Goethe
"Faust"
Original key, D minor

Composed 1816
Op. 5, No. 5

Etwas langsam (Somewhat slowly)



Es war ein Kö-nig in Thu - le
A good-ly king liv'd in Thu - le

This descriptive ballad falls naturally into three parts: (1) A King of Thule (the *Ultima Thule*, that Vergil in his "Georgics" uses as a name for the uttermost end of the earth) was given by his dying mistress a golden goblet which he cherished above all earthly things. Whenever he emptied it tears filled his eyes. (2) When he came to die, he did not begrudge his heir his cities and riches; but he would not leave him his goblet. (3) In his castle by the sea, in the hall of his fathers, surrounded by his knights, the ancient reveller drained a last draught of fiery vigor from his hallowed goblet and then cast it into the waves. He watched it sink beneath the water, gleaming as it fell, and his own eyes closed—he had drunk his last.

Harmonically simple, this song should be sung in narrative style, in a pensive mood and almost entirely

in *mezza voce*. Above this *mezza voce*, the voice should never rise, even in the *crescendo* passages. The tempo is even and not too slow, but a slight retard in the last three measures will prove effective. The singer in his projection of the song should remember that while it narrates an old legend of a king faithful to his love beyond the tomb, the king himself is not the narrator.

DIE KRÄHE

(The Raven; *literally*, The Crow)

See: WINTERREISE, No. 15

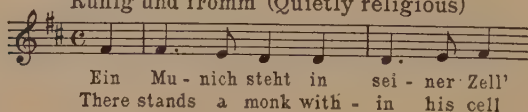
DER KREUZZUG

(The Crusaders; *literally*, The Crusade)

Poem by C. G. von Leitner
Original key, D major

Composed 1827
Posthumous

Ruhig und fromm (Quietly religious)



Through the bars of his cell the monk sees knights in shining armor riding by. He hears their hymns, beholds the banner of the Cross above their helms. They enter the galley awaiting them, which vanishes on the green waves like a swan in flight. And the monk, looking after them, cries: "I too, am a pilgrim, though I stay at home. For the journey over life's treacherous and burning deserts is also a crusade to the Holy Land!"

Melody, rhythm and accompaniment combine to give the song a simple and unsecular beauty. The singer should bring out the picture of the vanishing galley in faint *pianissimo*, with a slight retard on the words "ist bald nur wie ein Schwan." A manly spirit of renunciation and conscious worth rather than one religiously sentimental, prevails; and the vocal tone, though quiet and somewhat restrained, should be full

and sonorous when the monk asserts, "Ich bin wie ihr ein Pilger doch." It is most effective when sung by a male voice, preferably baritone or bass.

KRIEGER'S AHNUNG

(Warrior's Foreboding)

See: SCHWANENGESANG, No. 2

LACHEN UND WEINEN

(Laughing and Weeping; *also known as*: Smiles and Tears)

Poem by Friedrich Rückert

Probably composed 1823

Original key, A flat major

Op. 59, No. 4

Etwas geschwind (Somewhat fast)



Lach-en und Wei-nen zu jäg - li-cher Stun-de
Laugh-ing and weep-ing, un-mind-ful of sea-son

"The laughter and tears of love's every hour may have all sorts of causes. Why I laugh with joy at sunrise and weep at eve I do not know. Why I shed tears of sorrow at night, and how it is you can wake at morn with laughter, is something I must ask you to tell me, O heart of mine!"

This song is often taken in too quick a tempo. It should be only "somewhat lively." All must be light, simple, transparent, in the vocal projection as well as in the accompaniment. Twice the melody turns to the minor mode when the poem alludes to weeping, and here there may be a slight softening and lingering. The melody returns to major when the text tells of laughter in the morning, on which the original tempo is resumed.

DER LEIERMANN

(The Organ-Player; *also known as*: The Organ-Grinder;
The Hurdy-Gurdy; *and* The Hurdy-Gurdy Man)

See: WINTERREISE, No. 24

LETZTE HOFFNUNG

(The Last Hope; *also known as*: One Last Hope)

See: WINTERREISE, No. 16

DIE LIEBE FARBE

(The Favorite Color)

See: DIE SCHÖNE MÜLLERIN, No. 16

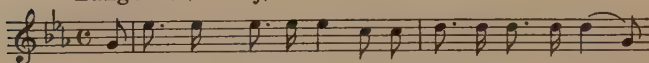
DIE LIEBE HAT GELOGEN

(A Falsehood Love Has Told Me; *also known as:*
Love Was False)

Poem by August, Graf von Platen-Hallermünde
Original key, C minor

Composed (?)
Op. 23, No. 1

Langsam (Slowly)



Die Lie-be hat ge-lo-gen, die Sor-ge la-stet schwer
A false-hood Love has told me, With heav-y heart I mourn

Love was faithless; sorrow weighs the singer's heart;
all has deceived him. His tears flow; he bids his heart
cease beating; then recurs to his original plaint.

This fragmentary song portrays only one mood—the sadness of disappointed love. The singer must not try to make too much of it; he must remember that it is quite unpretentious. Simplicity of presentation will produce the best effect, as in the case of a number of Schubert's songs. The mood of quiet sadness is continuous. There may be some agitation at "Es fliessen heisse Tropfen," and a *crescendo* at "Lass ab, mein Herz, zu klopfen," but all this should be very slight; and an even tempo must be maintained throughout.

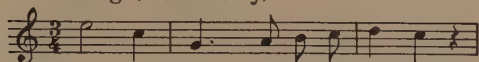
LIEBE SCHWÄRMT AUF ALLEN WEGEN

(Love Comes Gaily Forth to Meet You)

Poem by Johann Wolfgang von Goethe
 "Claudine von Villa Bella"
 Original key, C major

Composed 1815
Posthumous

Mässig (Moderately)



Lie - be schwärmt auf al - len We - gen
Love comes gai - ly forth to meet you

Love comes gaily forth to meet one, constancy keeps to herself. Love hastens to greet one; constancy must be sought out. These lines are from an unpublished Goethe play in three acts, of which the first is still in existence in the Library of *Die Gesellschaft der Musikfreunde*, in Vienna, the others having been burned by accident in 1848.

The song is written in the style of an aria, and is best suited for a high female voice. It should be sung fluently and with smoothness. The frequently recurring triplet on "Will" should not be taken too fast.

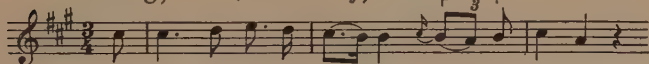
DIE LIEBENDE SCHREIBT

(His Love Writes)

Poem by Johann Wolfgang von Goethe
Original key, B flat major

Composed 1819
Op. 165, No. 1

Mässig, zart (Moderately, tender)



Ein Blick von dei-nen Au-gen in die mei-nen
One look from thy de-voted eyes in - to my eyes

"Your eyes holding mine with a glance, your mouth touching mine in a kiss! Can one who has known these joys care for others? Far from you, estranged from mine own, my circling thoughts ever return to that one and only hour, and I weep. Then, suddenly, my tears cease. He loves me—I think in my seclusion. Is not my love projected into the distance? O hear my heart's whisper! Your loving wish is all my earthly joy? Give me a sign that it exists!"

Essentially for a female voice, the song begins in tender tones and in a moderately fluent tempo. The

fermata on the word "Anders" is important. At the phrase "Entfernt von dir," the voice should assume a darker coloring. The tempo may become somewhat more animated when the 2/4 time is introduced at "Die Träne trocknet wieder," and there may be a retard on the last phrase, "Ein Zeichen."

LIEBESBOTSCHAFT

(Love's Message)

See: SCHWANENGESANG, No. 1

LIED DES GEFANGENEN JÄGERS

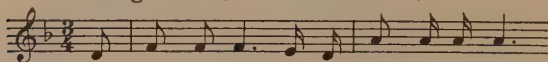
(Lay of the Imprisoned Huntsman)

Poem by Sir Walter Scott "Lady of the Lake."
German version by Adam Storck

Composed 1825
Op. 52, No. 7

Original key, D minor

Etwas geschwind (Somewhat fast)



Mein Ross so müd' in dem Stal - le sich steht,
My steed is wea - ry, he stands in the stall,

This is the melancholy serenade Malcolm Graeme addressed to Ellen from a "turret . . . o'er her latticed bower," not long before King James of Scotland flings his golden chain over Malcolm's neck and lays its clasp in Ellen's hand.

The hunter laments the idleness of his hawk, hound and horse. Sick of captivity, he longs to course the hart in forest green. He whom the lark was wont to waken hates "the dull steeple's drowsy chime," the sunbeam inching along the wall. No more can he sun himself in Ellen's eyes; chase the deer, and at evening lay his trophy at her feet. That is what life and love mean to him.

This Schubert song, rarely heard, is one, comparatively speaking, which can be sung with effect either in German or in English, since the original poem is in the

latter tongue. The syncopated rhythm of the accompaniment suggests emotional stress and the *forte* octaves underline the captive's impatience. The accompaniment imitates the calls of the hunting-horn, and with this in mind it will be easy to find the right tempo. A slight retard may be made where melody and accompaniment descend in octaves, as at "Mich kränkt des Turmes Einsamkeit," and at "Der Sonnenstrahl so langsam schleicht," as well as at the concluding phrase of the last verse.

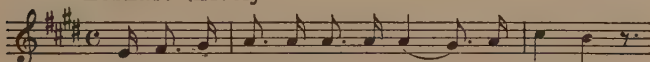
LIED EINES KRIEGER'S

(Warrior's Song)

Poem anonymous
Original key, A major

Composed 1824
Posthumous

Lebhaft (Lively)



Des stol-zen Män-ner-leb-ens schön - ste Zeich-en
The proud-est sym-bols of, our man - hood's be - ing

"Lightning, thunder, the oak's sturdiness, are the choicest symbols of a virile existence. Yet forgotten is the iron game of arms; eternal peace is forced on us; sleep holds in gage the mailed fist's power. But lately we swung the sword in life and death combat; yet now the days of glorious battle have sounded out. Their heritage is lost, and soon will be no more than legend."

A typical song for a sonorous bass or baritone voice, its effect will be much enhanced if the unison male chorus (as originally intended), takes up the refrain at the end of each verse. Particular attention should be paid to strictness of rhythm. All dotted notes should be brought out crisply and energetically, even in the softer passages. A darker vocal coloring is called for at "Doch nichts mehr vom Eisenspiel"; and, in the second verse, at "Jetzt aber sind die Tage." Linger slightly at the repetition of "Nur noch Sagen," in the solo as well as chorus.

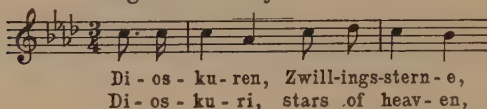
LIED EINES SCHIFFERS AN DIE DIOSKUREN

(A Mariner's Prayer to the Dioscuri; *also known as:*
The Great Twin Brethren)

Poem by Johann Mayrhofer
Original key, A flat major

Composed 1816
Op. 65, No. 1

Langsam (Slowly)



The Dioscuri were Castor and Pollux, the heavenly twins born to Leda after Jupiter had visited her as a swan. The sailors of classical antiquity prayed to them in a storm. This song is a prayer of the kind. The mariner begs the Great Twin Brethren to bring the ship safely to port; to watch over and protect him. And once the harbor made, he vows to hang the rudder they have guided on a column of their temple.

Soft, full, rolling chords, and a stately rhythm in the short instrumental prelude suggests the character of the song, which the voice sustains in a majestic theme. The opening phrases should be sung in a soft, yet firm voice, and with an accent of calm, manly confidence. A solid and sonorous quality of tone must be used at "Wer auch fest in sich gegründet," while special attention should be given to the phrasing at "Hänge ich, so ich geborgen, auf." Breath should be taken after the word "auf," and not before, though the singer may feel inclined to do so. There should be no retard at the end.

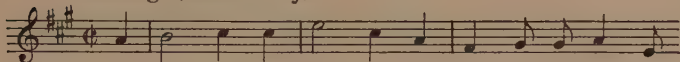
DAS LIED IM GRÜNEN

(A Song in Spring; *also known as:* In Springtime)

Poem by Friedrich Reil
Original key, A major

Composed 1827
Op. 115, No. 1

Mässig (Moderately)



In's Grü - ne, in's Grü - ne, da lockt uns der Früh - ling,
In Spring-time, in Spring-time Fairsights beck-on all men.

The poem is an eight-verse glorification of spring—its flowery delights, song of birds, magic power to lighten hearts and unite lovers in Hymen's bonds, etc., with a recurring refrain, "Out in the green."

The mood is one of gaiety, light-heartedness, amiable content. At "Im Grünen, da werden die Sterne so klar," the key changes, and words and melody are full of meaning. Here the coloring of the voice may change accordingly. There is a return to the first more jovial and light-hearted mood at "Lasst heiter uns folgen den freundlichen Knaben." The tempo must be fluent but not fast.

LIEDER DER MIGNON

(Mignon's Songs)

In all, Schubert set seventeen poems from Goethe's "Wilhelm Meister" as songs. They were written with no idea of sequence and without a specific plan. Their only interconnection is unity of subject; taken together they do not make up a "cycle," like "Die schöne Müllerin" or "Winterreise."

The song "An Mignon," actually alluding to Goethe's love for Maddalena Riggi, "The beautiful Milanese," who appropriately addresses her lament to Mignon, and which is not from "Wilhelm Meister," has already been considered. So, too, have the "Gesänge des Harfners." The "Lieder der Mignon" which follow embrace the most important remaining setting of poems from Goethe's "Wilhelm Meister." In two cases, two entirely different settings of the same text have been included. (The first song of the group following, Op. 62, No. 1, which

is not considered, is a duet-setting of the poem "Nur wer die Sehnsucht kennt," which Mignon and the Harper sing together.)

1.

HEISS MICH NICHT REDEN

(Naught May'st Thou Ask Me)

Poem by Johann Wolfgang von Goethe

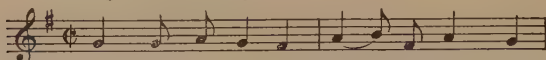
Composed 1826

"Wilhelm Meister"

Op. 62, No.-2

Original key, E minor

Langsam (Slowly)



Heiss mich nicht re - den, heiss mich schwei - gen,
 Bid me keep si - lence, bid — me be still

The poem is addressed to Wilhelm Meister. Mignon has vowed to the Mother of God that she will never again tell any one of her birth and her misfortunes. (Book 5 of the romance.) "Do not bid me speak; bid me be silent; for to keep your secret is my duty. Fain would I reveal my inmost soul to you, but fate forbids. In due time the sun banishes dark night; the hard rock opens its breast to yield earth its hidden springs. Every one seeks peace in the arms of a friend; upon his breast he can give way to his sorrow. But a vow has sealed my lips, and God alone can unclothe them."

The theme is plaintive and its rhythm marked. The chord accompaniment supports the melody with unison top notes. Beginning *pianissimo*, there is a slight *crescendo* wave at "Allein das Schicksal" which, however, does not reach a *forte*. There must be no retard on "Will es nicht," and the group of notes on the word "es" should be sung in strict time. The final phrases should be rendered with impressive significance, and a *fortissimo* climax (with transition from F major to E minor) is reached with the repetition of "Nur ein Gott vermag." A slight retard on the concluding group of notes will be effective.

2.

HEISS MICH NICHT REDEN
(Naught May'st Thou Ask Me)

Second Setting
Original key, B minor

Composed 1821
Posthumous

Langsam (Slowly)



Heiss mich nicht re - den, heiss mich schwei - gen,
Bid me keep si - lence, bid me be still,

In this more stately setting (sometimes called "Mignon I") two beats to the measure are called for in order to obtain the smooth flow of melody and declamation which are essential. The song for the most part should be taken *mezza voce*. The accent and swell on the word "Schicksal" should not reach a *forte*, and the phrase, "Der harte Fels schliesse seinen Busen auf," demands a plastic but not a loud tone. The only phrase which calls for a deploy of the full voice in a *forte* climax occurs at the end, at "nur ein Gott vermag."

3.

SO LASST MICH SCHEINEN
(So Let Me Dream Till I Awaken)

Poem by Johann Wolfgang von Goethe
"Wilhelm Meister"
Original key, B major

Composed 1826
Op. 62, No. 3

Nicht zu langsam (Not too slowly)



So lasst mich schei - nen, bis ich wer - de;
So let me dream till I a - wa - ken;

This is the song Mignon sings (Book 8, Chap. 2) shortly before she dies. Garbed as an angel, in a white robe, with a golden girdle and diadem, she is giving twin sisters little birthday gifts. When she is to lay

off her white robe she refuses, takes up her zither and sings the following song: "Let me seem to be, until I become (an angel). Do not strip me of my white robe. I hasten from lovely earth to a solid house (the tomb). There I'll rest for a space, and then will open my eyes; I will leave behind my robe, girdle and wreath. The spirits celestial know no sex; and neither clothes nor draperies cover the transfigured mortal frame. It is true I have lived innocent of care or trouble; yet I have known deep sorrow."

In the main the song should be sung *mezza voce*. There are two slight *crescendo* waves at "Dann öffnet sich der frische Blick," and at "Doch fühlt ich tiefen Schmerz genug," but they should lead only to a *mezzo forte*. The touching little melody will reveal its rare charm and significance only when presented with natural simplicity and heartfelt expression. It is best suited for a female voice.

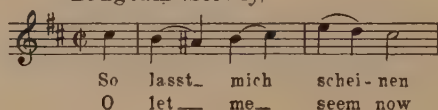
4.

SO LASST MICH SCHEINEN
(Naught May'st Thou Ask Me)

Second Setting
Original key, B minor

Composed 1821
Posthumous

Langsam (Slowly)



The mood in this second setting of Mignon's "Angel Song" (sometimes called "Mignon II") is the same as in the first, and is fixed in the instrumental prelude. The *alla breve* time should not be overlooked, and two slow beats should be counted to each measure. When the mode (and the inflection of the mood) changes to major, four beats may be counted; and with the return to minor the two beat count should be resumed.

The song must be sung with childlike simplicity and avoidance of affection, and in a soft voice. The *crescendi* should be very light. A retard may be made on the final phrase.

5.

NUR WER DIE SEHNSUCHT KENNT

(Ye Who Have Yearned Alone; *also known as:*

Mignon's Song)

Poem by Johann Wolfgang von Goethe

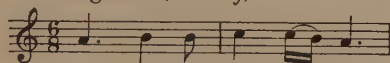
"Wilhelm Meister"

Original key, A minor

Composed 1826

Op. 62, No. 4

Langsam (Slowly)



Nur wer die Sehnsucht kennt

Ye who have yearn'd a - lone

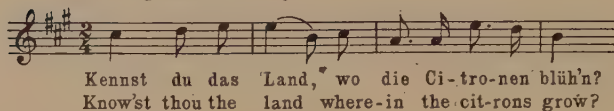
"Only those who have yearned (*i.e.*, who have known the melancholy of desire) can know what I suffer," cries Mignon, in this solo setting of the song she sings with the Harper (Book 4, Chap. 2) as "an improvisational duet, with the most intimate expression," according to Goethe's indication. "Alone, bereft of all joy, the sky weighs me down. Ah, he who loves and knows me is far away. I faint, my inmost heart is burning. Only those who have yearned can know what I suffer." A feeling of abandonment, an infinite yearning, is the keynote of this beautiful song. It should be sung in a subdued voice, diminishing to a faint *pianissimo* at "Ach, der mich liebt and kennt, ist in der Weite." A slight retard may also be made at these last two measures. Then, at the *a tempo*, there should be agitation and an increase of tone at "Es schwindelt mir." A *fermata* on the last note of the succeeding interlude is essential. Then comes a return to the initial mood, and the last measure is sung without a retard. While the tempo is slow, the singer should guard against dragging.

6.

KENNST DU DAS LAND?

(Know'st Thou the Land? *also known as: Mignon*)Poem by Johann Wolfgang von Goethe
Original key, A majorComposed 1815
Posthumous

Mässig (Moderately)



This song of Mignon's longing evokes the golden citron and orange-groves of Italy, where soft breezes blow beneath blue skies, and myrtle and laurel grow. She yearns to return to them with her lover, to the radiant mansion, with its marble statues, that was her home. Does he know the mountain and the cloud-swept path leading across it? (Allusion is made to the St. Gotthardt Pass.) There the mule feels his way through the fog. There the avalanche is followed by the torrent's rush. There the old serpent brood dwells in the rocky caves. She begs her father take that road with her.

The song begins in a dreamy mood, and the voice should be applied in a light and flexible manner, to register agitation and ardent longing, at "Dahin, dahin möchte ich." Here the tempo is accelerated, but there should not be too great a contrast between this and the first part of the verse. In the third verse, calling up the picture of gloomy mountains and the serpent-dens, the voice should change and take on a sombre color. Once more the tempo increases at "Dahin, dahin," but again all glaring contrasts should be avoided.

(Goethe himself, in a curious passage of his romance, has pointed out very exactly his conception of the manner in which Mignon should sing her song, in all its inflections.)

DER LINDENBAUM

(The Linden Tree; *also known as*: The Old Elm)

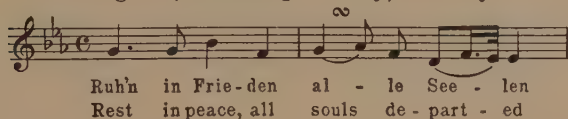
See: WINTERREISE, No. 5

LITANEI

(Litany)

Poem by J. G. Jacobi
Original key, E flat majorComposed 1818
Posthumous

Langsam, andächtig (Slowly, devoutly)



This religious poem for all Souls' Day (The German title is properly "Litanei auf das Fest aller Seelen") pleads for the souls of the dead. May they know rest and peace: the heartbroken, who have dreamt and lost; the tempest-tossed of life; those who had no comfort on earth. To all these, and the maids who went astray and could find no forgiveness in this life, whose days were all sadness; the prayer pleads that God vouchsave an abiding-place with Him, where their spirits may rest for ever.

In a litany, *i.e.*, a supplicatory prayer, it is usual in the church service that each individual supplication is answered by the congregation, with the phrase, "Pray for us!" (or "for them!"). In this song Schubert has introduced the equivalent of this congregational refrain at the end of each verse, in the line, "Alle Seelen ruh'n in Frieden!" (May all souls rest in peace!). Bearing this in mind, the singer should have no difficulty in finding the right tone-coloring. The tempo is slow and the time should be strict. There should be no retard save in the last verse, on "Ruh'n in Frieden." And the singer should refrain from all slurring and *portamenti*, since this may easily mar the dignified beauty of the melody.

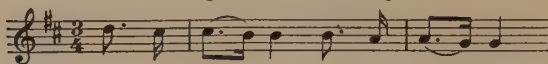
LOB DER TRÄNEN

(Praise of Tears)

Poem by A. W. von Schlegel
Original key, D major

Supposed to have been
composed in 1821 (1817?)
Op. 13, No. 2

Ziemlich langsam (Moderately slow)



Lau - e Lüf - te, Blu - men - düf - te,
Bree - zy bow - ers, fra - grant flow - ers,

Arrogant breezes, joys of youth and spring, sweet lips, glowing wine, dance and merriment, can all the senses offer ever satisfy the heart? This first query is answered in two verses, to the same music, which point the negative moral that what the senses have to offer cannot fill the heart.

In this song rich in fervent melancholy (though in the major key) an even, medium tempo should be observed throughout. A slight acceleration may be made in the third verse, at "doch sie drängen aus den Engen." In the first verse the poem emphasizes spring, youth, kisses, wine, the dance. Yet in seeking the right tone-color for this verse the singer should be mindful of the sequence to the evocation of sensuous pleasures, which stresses the fact that these pleasures cannot satisfy the heart.

DES MÄDCHENS KLAGE

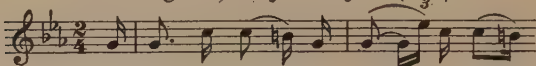
(The Maiden's Lament; *also known as:*

Thekla's Mourning)

Poem by Johann Gottfried Friedrich
von Schiller ("Wallenstein")
Original key, C minor

Composed 1815 (?)
Op. 58, No. 3

Sehr langsam (Very slowly)



Der Eich-wald braust, die Wol - ken ziehn,
The oak - wood rustles, the clouds rush o'er—

The wind rushes through the forest, the clouds cross the sky. The maid sits by the wave-beaten strand and sighs out upon the night, her eyes dim with tears. "Dead heart and empty world," is her lament. "Call your child back to you, blessed Virgin, she has known the love of earth, has lived and loved." An inner voice consoles the mourner. "Tears and laments are useless; they will not wake the dead. Yet let your vain tears flow, though laments will not wake the dead. For tears, the greatest solace of the heart that mourns, once love's happiness is gone, the Virgin will not deny you."

In this song the same melody and accompaniment used in the first verse to depict the wild storm in the forest, the dark, swiftly fleeting clouds, etc., is used in the third verse to express the solace accorded the maiden who mourns. Hence the singer and accompanist should differentiate the two verses by using different shades of tone-coloring. It may also prove effective to accelerate the tempo a little in the opening measure of the first verse. The sway and movement of the accompaniment in this song lends it an added charm.

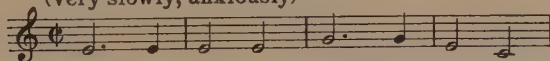
MEERESSTILLE

(Calm at Sea; *also known as: Becalmed*)

Poem by Johann Wolfgang von Goethe
Original key, C major

Composed 1815
Op. 3, No. 2

Sehr langsam, ängstlich
(Very slowly, anxiously)



Tie - fe Stil - le herrscht im Was - ser,
Deep and qui - et are the wa - ters,

In this song, only thirty-two measures long, Schubert has depicted the absolute calm of the sea, the perfect immobility of its surface, the sailor's entire prostration, the whole immensity of space, with a truth equal to its concision. It seems, as a French author has said, that he has been "behind the scenes" of Nature's stage to

39051

"I speak but once a day—inured to silence and to sorrow—when Eos' (Aurora's) purple rays of love are piercing the night-born walls of mist. To human ears my words are harmony, since even my sorrow sounds in song, and since the fire of poesy softens all harshness, they think that within blooms all they themselves are lacking—in me, toward whom Death's arms are reaching, deep in whose heart fell serpents burrow, feeding upon my grief! An unstilled longing drives me well-nigh frantic—I long for union with you, goddess of the morning. Then, far from this vain world, from realms of purest freedom I might shine down, a silent, pallid star."

The exalted mood of the song is fixed in the five measure of *pianissimo* prelude. The voice-part is a tonal monologue presenting difficulties of interpretation that can be mastered only by the mature artist. The tempo is very slow, but it is well to count two beats to the measure. After the words "in mir ein seelig Blühen," the tempo should be accelerated, and thenceforward, with this more fluent movement, four beats may be counted to the measure. The dreamy, ecstatic yet very sombre mood prevails throughout, and the song, of course, is one meant to be sung by a male voice.

MIGNON

See: LIEDER DER MIGNON

MIT DEM GRÜNEN LAUTENBANDE

(With the Green Lute-band; *also known as*: Content)

See: DIE SCHÖNE MÜLLERIN, No. 13

MORGENGRUSS

(Morning Greeting; *also known as*: Aubade)

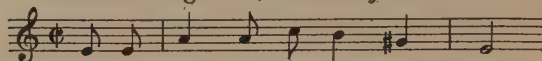
See: DIE SCHÖNE MÜLLERIN, No. 8

MORGENLIED

(Morning Song)

Poem by Zacharias Werner
Original key, A minorComposed 1820
Op. 4, No. 2

Ziemlich langsam. (Moderately slow)



EH' dië Son - ne früh auf - er - steht,
 E'er the sun in the morn doth rise,

The text of this idyllic little song rings the changes on the happy sounds and sights of the morning hour in alternate query and reply. It tells how night's darkness is still blessed with the sweet lunar reflection of the golden sunbeams, and points out that the quiet, meditative happiness of old age, too, is a reflection of youth's hour of gold.

Since the melodic construction of the song is simple, it offers no great difficulty. The frequent change of mode in question and answer (the former in minor, the latter in major) should be the singer's guide to interpretation and tonal coloring. But though the voice should change its color in accordance with these requirements, the tempo must remain even, with a two-beat count to the measure.

MORGENSTÄNDCHEN

(Hark, Hark the Lark!)

See: HORCH, HORCH DIE LERCH'

DER MÜLLER UND DER BACH

(The Miller and the Brook)

See: DIE SCHÖNE MÜLLERIN, No. 19

DES MÜLLERS BLUMEN

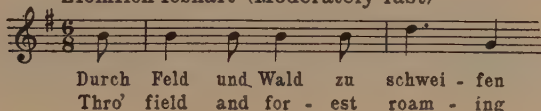
(The Miller's Flowers; *also known as*: Forget-me-nots)

See: DIE SCHÖNE MÜLLERIN, No. 9

DER MUSENSOHN

(The Muses' Son; *also known as: A Son of the Muses*)Poem by Johann Wolfgang von Goethe
Original key, A flat majorComposed 1822
Op. 92, No. 1

Ziemlich lebhaft (Moderately fast)



Through field and forest, from place to place, gaily whistling his tune, wanders the young minstrel, all in him and about him moving to the measure of his music. The first blossoms greet his song in spring; in winter he still sings spring's dream. And when the valley's crystal ice-gardens cease flowering, the towering heights afford him fresh delight. The dances under the village lindens move to his melody, which has driven him from home to wander afar. Yet in the end the minstrel asks the gracious Muses when he will once more be allowed to rest on their breast.

This gay, lively song should move at a quick, yet not too rapid a pace, in a mood of light, carefree good-humor. The tone-color of the voice changes with the change of key, and resumes the original mood with the return to the original key, at "Sie grüssen meine Lieder." The only place where a retard is in order is at the third measure from the end of the voice-part, on the word "Busen." The accompanist should carefully observe the pauses between bass notes in the left hand, playing them in a light, detached manner approximating double-bass *pizzicati*.

MUT¹

(Courage)

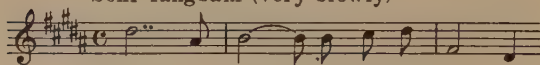
See: WINTERREISE, No. 22

¹Modern spelling: Schubert, of course, used "Muth."

NACHT UND TRÄUME

(Night and Dreams; *also known as: The Quiet Night*)Poem by Matthäus von Collin
Original key, B majorPublished 1825
Op. 43, No. 2

Sehr langsam (Very slowly)



Heil' - ge Nacht, du sink-est nie - der,
Ho - ly night, thou sink-est o'er us,

Divine night descends and with it dreams, like moonbeams, float undulant through space and through the human heart serene. And men hear them gladly and cry, when day awakes, "Return, sweet night, O cherished dreams, return!"

The song reveals a profound sense of the infinite in its expression of the sustaining serenity night bestows on the human soul. "At the sudden modulation at measure fifteen, from B major to G major, slumber seems irradiated with caressing color, and gilded with the magic hues of vision. Never has the web of happy dreams been woven with a thread more delicate, and with more vapory lightness than by Schubert's hand in this song." The mood for which to strive in vocal exposition is that of the calmness of repose and that peace of forgetfulness which contact with powers invisible has poured into the human heart. In this connection it might be noted that the progression at "mit Lust, rufen, wenn der Tag erwacht, kehr wieder, holde Nacht!" is extraordinarily modern.

The sixteenth-notes of the accompaniment should be played evenly and slowly, in a restful, soothing manner, without either retard or acceleration. The voice should soar above the background of the accompaniment in soft but rich tones, with calm and serenity. (In some

editions the poem by von Collin is erroneously attributed to Schiller.)

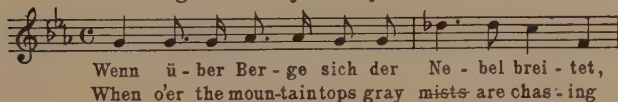
NACHTSTÜCK

(Night-Piece; also known as: Nocturne)

Poem by Johann Mayrhofer
Original key, C sharp minor

Composed 1819
Op. 36, No. 2

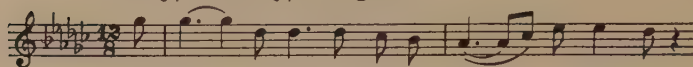
Sehr langsam (Very slowly)



When grey mist covers the hills, and the moon battles with the clouds, the old harper sings softly as he strides into the forest: "Divine night, I soon shall sleep the long sleep which will release me from all earth's woes." And the green boughs whisper: "Rest well, you good old man." And the grasses lisp: "We'll spread a cover over your resting-place." And the birds cry: "O let him sleep in a vault of turf!" The ancient listens; he says no word. Death has stooped to him.

With a precedent instrumental introduction which seems to express the misty vagueness of night, the voice-part opens in a broad recitative, which should be sung slowly, but in precise rhythm and with careful declamation. The *fermata* on the pause after the word "ge-dämpft," should be strictly observed. The groups of sixteenth-notes which follow in the accompaniment must be played very *legato*, and *arpeggiando*, and not too slowly. The truly Schubertian melody which stands out against this background is serene, yet filled with quiet yearning. The color of the voice changes at, "Die grünen Bäume rauschen dann," and while descriptively fuller, must be sung in a subdued *piano* diminishing to a faint *pianissimo* in the last phrase.

NÄHE DES GELIEBTEN

(The Beloved Presence; *also known as: Love's Presence*)Poem by Johann Wolfgang von Goethe
Original key, G flat majorComposed 1815
Op. 5, No. 2Langsam, feierlich mit Anmuth
(Slowly, solemnly, with grace)

Ich den - ke dein, wenn mir der Son - ne schim-mer
I think of thee when o'er the sun - light glim-mers

When the lover's eye has once looked on the sun (his love) he guards within him its luminous impress, and still believes he sees its radiance when looking at other things. He cries: "I think of you when the sungold is reflected by the sea; when the moonlight quivers in the spring. I see you when the dust rises on distant roads; at midnight when the wanderer trembles on the narrow path. I hear you when the tide rises with sullen murmur; often I seek the quiet grove to listen when all is still. I am with you, be you never so far, you are near me! The sun sinks, the stars come out. O, were you here!"

The impression resulting from this tender obsession of the beloved's haunting presence has been ideally expressed by Schubert in the song, whose poem he set twice, this second version being infinitely superior to the first.

Its graceful melodic lines call for a fine *legato* style in vocal projection, and a rich, well-modulated and even voice. Its deep fervency of expression should be increased in intensity in the last verse. The opening measure of each verse should be sung with enthusiasm, and a slight retard should be made on the last measure.

DIE NEBENSONNEN

(The Mock Suns; *known in French as: La Parhélie—*
The Parhelion)

See: WINTERREISE, No. 23

DER NEUGIERIGE

(The Question; *also known as*: The Questioner)

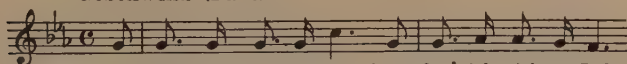
See: DIE SCHÖNE MÜLLERIN, No. 6

NORMANS GESANG

(Norman's Song)

Poem by Sir Walter Scott
"The Lady of the Lake"Composed 1825
Op. 52, No. 5German version by Adolph Storck
Original key, C minor

Geschwind (Fast)



Die Nacht bricht bald her-ein, dann leg' ich mich zur Ruh,
 The night comes soon a-pace, then must I go to rest;

Norman, but just wedded to his Mary, is torn from his bride by the summons of Clan-Alpine's chieftain to join him in "the rush upon the spears" of the foe. Clasp-
 ing Mary to his breast, he "Bursts into involuntary song"
 (Canto XXIII). Though metrically the original English
 words do not fit the music, they perfectly convey its
 mood and spirit;

The heath this night must be my bed,
 The bracken curtain for my head,
 My lullaby the wander's tread.

For, far from love and thee, Mary.
 To-morrow eve, more stilly laid,
 My couch may be my bloody plaid,
 My vesper song, thy wail, sweet maid'.

It will not waken me, Mary!

I may not, dare not, fancy now
 The grief that clouds thy lovely brow,
 I dare not think upon thy vow,

And all it promised me, Mary.
 No fond regret must Norman know;
 When bursts Clan-Alpine on the foe,
 His heart must be like bended bow,
 His foot like arrow free, Mary.

A time will come with feeling fraught,
 For, if I fall in battle fought,
 Thy hapless lover's dying thought
 Shall be a thought on thee, Mary.
 And if return'd from conquer'd foes,
 How blithely will the evening close,
 How sweet the linnet sing repose,
 To my young bride and me, Mary!

The spirit of the music is buoyant, manly, martial. The precise, energetic rhythm must be observed throughout, though a retard may be made on the last few measures of every verse. When the mode changes to major at "Doch kehre ich siegreich wieder," a new vocal tone-color—joyous, hopeful and confident—should be introduced. In the accompaniment, the constantly repeated dotted notes should be played in a crisp, precise manner. The song is essentially a man's song.

NUR WER DIE SEHNSUCHT KENNT

(Ye Who Have Yearned Alone)

See: LIEDER DER MIGNON, 5

PAUSE

(Pause; also known as: Suspense)

See: DIE SCHÖNE MÜLLERIN, No. 12

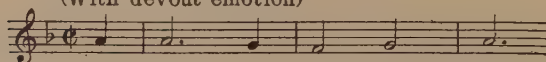
PAX VOBISCUM

(Peace Be With You)

Poem by Franz von Schober
 Original key, F major

Composed 1817
 Posthumous

Mit heiliger Rührung
 (With devout emotion)



"Der Frie - de sei mit euch!"
 May peace be un - to you,

"Peace be unto you," the farewell message of the Christ, is here developed in three verses which end,

respectively, in a declaration of faith in God, of hope in God and of love of God.

It is a sacred song full of unction, ecclesiastically choral in style, though written for a solo voice. The original tempo as indicated is "ruhig" (quietly), but it should not be sung too slowly. The tempo must be flowing and the singer should guard against weak sentimentality. A strong spirit of faith and hope pervades the song. A slight retard in the last three measures of each verse will prove effective; the accompaniment must be played in a smooth, *legato* style, as though on the organ, and the horn motives should stand out precisely and crisply, even in *pianissimo* passages. The song is well adapted for singing in English.

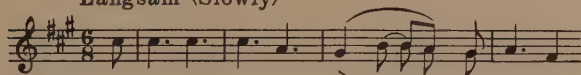
PILGERWEISE

(Pilgrim Song)

Poem by Franz von Schober
Original key, F sharp minor

Composed 1823
Posthumous

Langsam (Slowly)



Ich bin ein Wal-ler auf — der Er- de
I am a pil-grim, o'er — earth I wan-der

"A pilgrim on earth, I go from house to house. Be kind in your giving. An open sympathetic glance, a warm grip of the hand will refresh and free my poor heart from oppression. But expect no gift in return. I'll only strew blue flowers o'er your threshold, and sing and play you a zither song, that may seem to you of trifling value. Yet it means much to me, for all you cannot understand the bliss of renunciation. Your life is rich in plenty, the linked days increase your store of song. But as I wander I lose, one after another, the threads of joy's web. So I can live only by gifts, from moment to moment. Give them without reproaches, to please yourselves and make me happy."

This unpretentious song should be sung with simple expression; and though the tempo is slow, the singer should beware of dragging it, as well as of an over-emphasized sentimentality. An even flow of movement, without retards or *accelerandi*, will aid in establishing the picture of the restlessly roaming pilgrim.

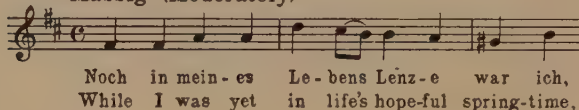
DER PILGRIM

(The Pilgrim)

Poem by Johann Christoph Friedrich
von Schiller
Original key, E major

Composed 1823
Op. 37, No. 1

Mässig (Moderately)



Written in the grand style, one of the composer's "philosophical" songs, the wanderer in search of happiness here sings his vain quest. It carries him from his childhood home over hill and dale to the trackless immensity of the ocean—still no nearer his goal than when he set forth. For the quest of happiness leads but to the recognition of the fact that the golden "yonder" ever eludes the "here" where the pilgrim may be.

The vocal development of the stately four-measure theme progressing in modulation to a *fortissimo* climax at the end of the twelfth line of the text, illustrates the difficulties besetting the pilgrim's road. The song should be sung in narrative style, evenly and fluently. The passage "Denn mich trieb ein mächtig Hoffen" should be projected with enthusiasm; while the somewhat subdued and even style should be resumed at "Abend ward's und wurde Morgen." The final phrases, at "Ach, kein Weg," must be sung very slowly, in a spirit of dejection and disappointment. The song is best suited for a medium voice.

DIE POST

(The Post; *also known as*: The Postman)

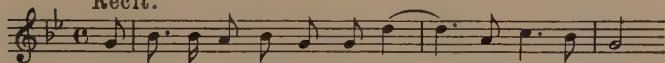
See: WINTERREISE, No. 13

PROMETHEUS

Poem by Johann Wolfgang von Goethe
Original key, G minorComposed 1819
Posthumous

Kräftig (Vigorous)

Recit.



Be-deck - e dei - nen Him - mel, Zeus, — mit Wol - ken - dunst,
O veil thy heav - en, might - y Zeus, — with low' - ing clouds,

Prometheus sings: "Shroud your skies, Zeus, in lowering clouds, and, like the thistle-logging boy, decapitate the oaks and mountain-tops! But you must spare my plot of ground, my hut you have not built, my hearth, whose glow you begrudge me. I know of naught more pitiful beneath the sun than ye gods. Your majesty feeds scantily on the odor of burnt offerings and the breath of prayer, and ye would starve were not children and beggars hopeful fools.

"When an ignorant child, my misled eyes turned to the sun, as though it had an ear to hear my plaint, a heart like mine, to pity one oppressed.

"Who helped me dare the Titans' arrogance? Who rescued me from death, from slavery? Did you not do it all, my own devoted heart? Did you not thank with misplaced gratitude, the sleeper in the sky?

"I—honor you? Wherefore? Have you soothed the anguish of the heavily laden? I—honor you? Wherefore? Have you stilled the weeping of the terrified? Has not Time's mighty hand, has not Fate eternal welded me into a man, your master and my own?

"And did you think I should hate life, flee to the desert, because not all my flowering dreams were fruitful? I sit here shaping men after my image, a race like to

myself, to suffer, weep, enjoy and rejoice, and to pay no heed to you, as I pay you no heed."

This powerful dramatic song should be sung only by the mature artist. Its mood throughout is one of independence, courage and manly self-reliance. The opening vocal phrases, in recitative style, express sneering contempt for the gods, and the *fermata* after the word "Götter" should be well observed. The tempo slows down a little at "Ihr nährt kümmerlich." In the next phrase, "Da ich ein Kind war," where Prometheus thinks of his childhood's blind faith, the voice may be toned down to a gentler strain, but the fluent *alla breve* time should not be overlooked. The final phrases should be sung with power and resonance, in sonorous tones, counting two beats to the measure, without any retard. Ambitious singers of the gentler sex should remember that Prometheus was a gentleman.

RAST

(Rest)

See: WINTERREISE, No. 10

RASTE, KRIEGER

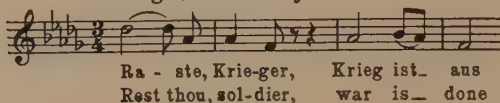
(Soldier, Rest, Thy Warfare O'er)

Poem by Sir Walter Scott
"The Lady of the
Lake" (Ellen's First
Song)

Composed 1825
Op. 52, No. 1

German version by Adam Storck
Original key, D flat major

Mässig (Moderately)



This is the song Ellen sings to the Knight of Snow-doun, who has lost his way while hunting, after he has been hospitably received in her "lodge of ample size." She pauses after two verses, and when she resumes, this

"Song Continued" of Sir Walter Scott becomes "Huntsman, rest, thy chase is done," or "Ellen's Second Song."

The Scotch maid bids the soldier sleep and dream of battle-fields no more, for in the mystic halls of sleep fairy hands shall strew his couch with flowers, and no rude sound shall reach his ear where there is "... no war-steed's neigh and champing, Shouting clans, or squadrons stamping." It has been well said that the music and the *milieu*, in particular, of this song, where Helen paints for the knight the delicious repose which awaits him in the delightful refuge she describes, has "an irresistible charm of poesy and mystery."

The song should be sung *mezza voce* for the greater part, decreasing to a hushed *pianissimo* when the key changes at "In der Insel Zauberhallen." More solid tones may be employed and the tempo accelerated at "Nicht der Trommel wildes Rasen," returning to softer strains at "Doch der Lerche Morgensänge." The song should die away in a faint *pianissimo*.

RASTLOSE LIEBE

(Restless Love)

Poem by Johann Wolfgang von Goethe
Original key, E major

Composed 1815
Op. 5, No. 1

Schnell, mit Leidenschaft (Fast, with emotion)



Dem Schnee, dem Re - gen, dem Wind ent - ge - gen,
The fierce storm creast-ing, No mo - ment rest - ing

Restless love ever urges on the one who feels it—through snow, rain, wind and mist. He would rather struggle with grief than endure joy. The inclination of one heart for another, alas, engenders pain. Yet how escape it? Withdraw to the wildwood? It would be in vain. Love is life's crown, its abiding, restless delight.

Arpeggio sixteenths and marked *staccati* in the bass herald the spirit of restlessness in a six-measure prelude.

In the song's first section this restlessness is loud and feverish; in the second there is a change of mood (coincident with a change of key to G major) to quietness—with a four-measure vocal theme and *legato arpeggio* triplets in the piano-part. At the question "Wie, soll ich flieh'n?" the music resumes its former agitated character.

This fine song should be sung with dash and abandon, as a fervid, enthusiastic evocation of the power of love. The tempo is fast, without retards. A delicate, tender quality of tone is called for at the phrase "Alle das Neigen von Herzen zu Herzen," but the rapid tempo must be retained. The accompaniment should be played *legatissimo*.

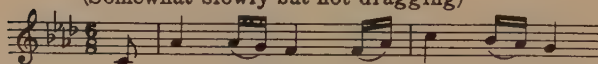
ROMANZE AUS "ROSAMUNDE"

(Romance from "Rosamunde")

Poem by Helmina von Chezy
Original key, F minor

Composed 1823
Op. 26

Andante con moto
(Somewhat slowly but not dragging)



Der Voll - mond strahlt auf - Ber - ges - höh'n
The full moon shines on - moun - tain heights

"The full moon shines on mountain heights—how I have missed you! Dear heart, it is so sweet, when true lips meet! What profit me May's flower-crowns? You were my beam of spring! Light of my night, O smile at me once more the while I die!" She stepped forth in the moon's full ray, and looking skyward, spoke: "In life afar, in death I'm thine!" Her heart on his heart broke.

Originally for voice and orchestra, this tragic song of love should be sung plastically, in a subdued tone in keeping with its dreamy mood, and not too slowly. The *pianissimo* passages should be well observed and no

retard made except, perhaps, in the last three measures of the final verse. The song is best suited for a male voice.

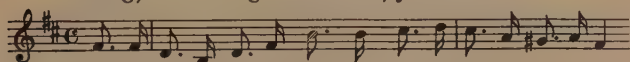
ROMANZE DES RICHARD LÖWENHERZ

(Romance of Richard the Lion-Heart)

Poem by Sir Walter Scott
"Ivanhoe," Chapter XVII
Original key, B minor

Composed 1826
Op. 86

Mässig, doch feurig (Moderate, yet fervent)



Gros-ser Tha-ten that der Rit-ter fern im heil-gen Lan-de viel,
Man-y deeds of note the knight per-form'd in dis-tant Ho-ly Land,

Since the original poem in Scott's famous romance—of which poem the German text is a faithful transcription—best conveys the mood and spirit of the song, it is here quoted.

THE CRUSADER'S RETURN

High deeds achieved of knightly fame
From Palestine the champion came;
The cross upon his shoulders borne
Battle and blast had dimm'd and torn.
Each dint upon his battered shield
Was token of a foughten field;
And thus, beneath his lady's bower
He sung, as fell the twilight hour:

Joy to the fair!—thy knight behold,
Return'd from yonder land of gold;
No wealth he brings, no wealth can need,
Save his good arms and battle-steed;
His spurs to dash against a foe,
His lance and sword to lay him low;
Such all the trophies of his toil,
Such—and the hope of Tecla's smile.

Joy to the fair!—whose constant knight
Her favour fired to feats of might.
Unnoted shall she not remain
Where meet the bright and noble train;
Minstrel shall sing, and herald tell—
‘Mark yonder maid of beauty well,
Tis she for whose bright eyes was won
The listed field of Ascalon.’

‘Note well her smile!—it edged the blade
Which fifty wives to widows made,
When, vain his strength and Mahound’s spell,
Iconium’s turban’d Soldan fell.
See’st thou her locks, whose sunny glow
Half shows, half shades, her neck of snow?
Twines not of them one golden thread,
But for its sake a Paynim bled.’

‘Joy to the fair!—my name unknown,
Each deed, and all its praise, thine own;
Then, oh, unbar this churlish gate,
The night-dews fall, the hour is late.
Inured to Syria’s glowing breath,
I feel the north breeze chill as death;
Let grateful love quell maiden shame,
And grant him bliss who brings thee fame.’

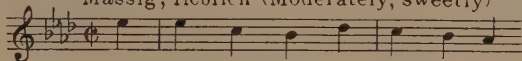
Of a pompous, swingingly martial character, the song should be sung with a fervor modified by noble restraint. A different color of voice, and manly, sonorous tones must mark the change of key to B major, when Richard the Lion-Heart cries “Heil der Schönen!” The dotted rhythm of the accompaniment, persisting throughout the song, must be energetically and precisely brought out by the accompanist. Since the singer impersonates a character whose masculinity is more than usually emphatic, the male voice is mandatory in singing the song.

DAS ROSENBAND

(The Garland of Roses)

Poem by Friedrich Gottlieb Klopstock
Original key, A flat majorComposed 1815
Posthumous

Mässig, lieblich (Moderately, sweetly)



Im Früh- lings-schat-ten fand ich sie.
In spring-time's shad-ow where she lay

"I found her in the shade of spring; and bound her with garlands of roses. She never felt them and dreamt on. I gazed at her and—I felt, though I knew it not—that with my glance my life became the pendant of her own. Yet wordlessly I whispered to her, stirring the roses; and she awoke from slumber. She gazed at me; her life suspended in that look from mine, and all about us was Elysium."

The delicate beauty of this little song will be brought out to the best advantage if it be rendered with simplicity of style and a gentle tonal quality, both with regard to the voice and to the accompaniment. To secure the necessary fluent rhythm it is essential that two beats be counted to the measure. The song is best suited for a tenor voice.

RÜCKBLICK

(Looking Backward; *also known as: The Days That Were*)

See: WINTERREISE, No. 8

DER SÄNGER

(The Bard)

Poem by Johann Wolfgang von Goethe
Original key, D majorComposed 1815
Op. 117

Heiter, mässig geschwind (Bright, moderately fast)

Recit.



Was hör' ich draus-sen vor dem Tor,
What do I hear out-side the gate,

The king hears the old bard's voice outside the castle gate and bids the page bring in the minstrel. After greeting the courtly assembly, he sings and plays and the monarch offers him a chain of gold. "Give it to your knights, who splinter their lances in the battle-front, to your chancellor, who can bear one more burden," cries the bard. "I sing like the birds and my song is its own reward. But give me a drink of your best wine in a flagon of purest gold!" And he drinks and blesses the givers.

A narrative song in the style of a ballad in which recitative and graceful melodic sections alternate. A distinction in tonal color should be made whenever the king or the minstrel speaks, and again when only the scene is described. (These descriptive parts are usually in recitative.) One should be careful not to take the last part, "Er setzt ihn an," in *alla breve* time, too slowly. A slight retard should be made on the last two measures.

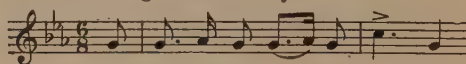
SCHÄFERS KLAGELIED

(The Shepherd's Lament; *also known as: The Shepherd's*
Plaint)

Poem by Johann Wolfgang von Goethe
Original key, E minor

Composed 1814
Op. 3, No. 1

Mässig (Moderately)



Da dro-ben auf je - nem Ber - ge
High up - on yon dis-tant moun-tain

A thousand times the shepherd, leaning on his staff, has gazed down into the valley from the mountain-side. Then, following his flock with his dog, he has descended, scarce knowing how, to find himself in meadows whose flowers he breaks, unknowing to whom to give them. He endures the tempest which arises beneath a tree. But in the village his love's door is shut; he has dreamed

a vain dream. A rainbow arches over every house, but she has gone far away, perhaps overseas. And the shepherd bids his sheep hurry on, for his heart is heavy.

The same plaintive mood pervades the entire song, despite change of key and tempo. Beginning rather slowly, the singer may make an *accelerando* at "Da steht von schönen Blumen," with a slight *ritardando* at the words "wem ich sie geben soll." Then, with the change of key at "Und Regen, Sturm," another *accelerando* should occur, followed by a return to the first tempo at "Es steht ein Regenbogen." It is best suited for a male voice.

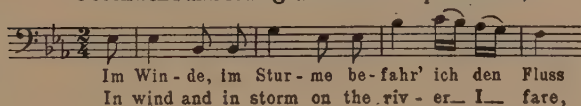
DER SCHIFFER

(The Sailor)

Poem by Johann Mayrhofer
Original key, E flat major

Composed 1817 (?)
Op. 21, No. 2

Geschwind und feurig (Fast and impassioned)



In wind and storm the sailor (who in this instance seems to be a boatman or fisherman) rides the river, in rain-drenched garments, beating the waves with mighty blows of the oar, and hoping for a clear day. The waves harry the groaning skiff, whirlpools and reefs threaten, stones crash down from rocky heights, and fir-trees wail like spectres in agony. But it is the life he has chosen; comfortable ease has no charms for him; and though the waves were to swallow his groaning boat, he still would praise the road of his choice. So let the waters rage in impotent wrath, deep in his heart wells forth a blessed fount that steels his nerves. What divine joy to dare the storm with virile breast!

A song rugged in type, which should be energetically delivered at a rapid tempo. Manly resolve and bold courage dominate its mood throughout. A dark vocal coloring should be used at "und Tannen erseufzen wie Geistergestöhn." The singer may feel inclined to over-accelerate the time, but the song's dashing spirit is best revealed by an energetic yet well-controlled tempo. It is a song specifically meant for the less deadly of the species.

(Schubert's setting of Schlegel's poem "Der Schiffer" introduces a boatman of a more lyric type, who regrets the absence of his "blond girl" while he idly drifts on moonlit waters to a graceful barcarole.)

SCHLAFLIED

(Slumber Song)

See: SCHLUMMERLIED

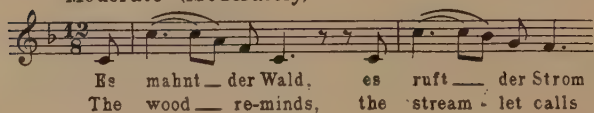
SCHLUMMERLIED

(Slumber Song)

Poem by Johann Mayrhofer
Original key, F major

Composed 1817
Op. 24, No. 2

Moderato (Moderately)



Forest and brook sing: Come to us, dear little boy! And he comes and stays, amazed, and is cured of every pain. The quail cry in the bushes, the sunbeams glinting on their coats, while heaven's dew glistens on flowers red and blue. The boy stretches himself out in the young grass and lets the clouds travel by overhead. Pressed to his mother's breast, the dream-god has lulled him to rest.

This lovely little slumber-song should be sung simply and with a sweet, caressing tone of voice, in a tender *pianissimo*, counting four rather slow beats to the measure, which will aid the singer to obtain the gentle, rocking rhythm a cradle song should have.

DIE SCHÖNE MÜLLERIN

(The Maid of the Mill: *also known as:*

The Beautiful Miller Maid)

A cycle of poems by
Wilhelm Müller

Composed 1823
Op. 25, Nos. 1-20

Of the original twenty-six poems comprised in Müller's cycle, Schubert chose twenty to present this tragic love-tale whose "bond of union," as Fink says, "is in the poems rather than the music, although . . . the songs are musically united by the sound of the ever-present brook, represented by an amazing variety of rhythmic devices, modified to suit the diverse scenes of love and jealousy, hope and despair."

Schubert is said to have set the cycle in a single week; and practically all its melodies have the flavor of the green countryside, and reflect blue and open skies. They are unequal in value, yet all have a natural flow and a rustic savor which has done much to establish their popularity. The story is told in the song sequence. In singing the cycle the fact that most of the poems (and their musical settings) are essentially lyric in style, calling for a smooth, even voice, subdued tones and delicately shaded phrases, should be borne in mind. A few songs, *i.e.*, "Am Feierabend," "Die böse Farbe," "Eifersucht und Stolz," call for dramatic expression, but even in these the dramatic element should not be too heavily stressed, and all glaring contrasts avoided. The singer should remember that the individual songs have been coördinated in conformity with the dominant lyric spirit of the cycle. That it is best suited for a male singer is self-evident.

whether the song it sings is that of the Nixie beneath its waves. But the brook bids him let its waters murmur and flow as they list; and to press merrily on, since mill-wheels are sure to be turning wherever a clear stream flows.

In this song Nature's own voice speaks—with entire confidence that life is good and that man is entitled to happiness—and Schubert is merely her echo. Frequently taken at too fast a tempo, the accompaniment imitates the purling flow of the brook, and should be like an even, gentle, but never hasty murmur. The vocal melody should float above the accompaniment in light, graceful curves. The color of the voice changes at “Ist das denn meine Strasse?” and again with hushed, subdued tones at “Es singen wohl die Nixen.”

3.

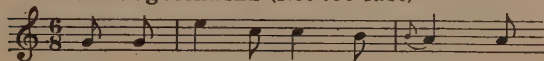
HALT!

(Halt by the Brook; *also known as: Halt, and The Call*)

Original key, C major

(This song presents the scene of the ensuing heart-action)

Nicht zu geschwind (Not too fast)



Ei - ne Müh - le seh' ich blin - ken
There I see a mill - wheel flash - ing.

The wanderer sees the mill peeping from among the alders. The mill-wheels rumble above the rustling of foaming waters. How welcome the mill's jolly song, the friendly house, with its bright windows! How clear the sunlight! “Ah, brooklet,” he cries, “And did you mean from the start to choose this among all other mills!”

The brook still flows in figured accompaniment over shimmering choral harmonies; the mill-wheel still turns in the bass. The melody is a species of barcarole—a sequence of brief phrases—and the *crescendi* and *diminuendi* indicated should be strictly observed. The tempo should not be too fast.

4.

DANKSAGUNG AN DEN BACH

(Thanks to the Brook; *also known as*: Recognition)

Original key, G major

(This song introduces the heroine)

Etwas langsam (Somewhat slowly)



War es al-so ge-meint, mein rau-schen-der Freund,
 Did I real-ly guess right, my good, prattling friend,

He sees the Maid of the Mill standing in the doorway. "Your murmuring song, friend brook, was really meant to lead me to the Miller-Maid, and I caught its meaning! Did she send you, or did you lay a spell on me? No matter, I am agreed. What I sought I have found, plenty to do for hands and heart."

The mill-wheels in the lower bass of the accompaniment seem to grind with a certain soothing tenderness. The gently flowing vocal melody seems to prepare the soul for caresses to come. The "charmer" is at hand, and "the youthful wanderer's heart is about to be snared, though it risk being crushed like a grain of wheat between the mill-stones." The tempo should move comfortably, amorously along. There should be no retard, but a slight acceleration at "Hat sie dich geschickt?"

5.

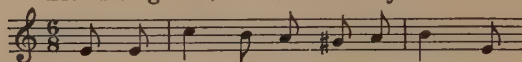
AM FEIERABEND

(After Work; *also known as*: A Holiday Evening)

Original key, A minor

(Courtship song; a declaration of love)

Ziemlich geschwind (Moderately fast)



Hätt' ich tau-send Ar-me zu rüh-ren,
 With a thou-sand arms to do work with.

The Maid of the Mill has conquered the mill-hand's heart. He sings: "Would I had a thousand arms to set

the mill-wheels spinning; would I were a strong wind to set the mill-stones grinding, so that the Maid of the Mill could know how true my heart is, without my saying a word! Ah, why is my arm so weak at lifting and heaving the sacks, at chopping the wood! Every other apprentice can best me. I sit with the rest, after work, and the master says: 'Your work was well done,' and the dear girl bids us all a kind good-night. Would I had a thousand arms to set the mill-wheels spinning; would I were a strong wind to set the mill-stones grinding, so that the Maid of the Mill could know how true my heart is, without my saying a word."

The opening should be sung with great agitation, and in a rapid tempo. The frequent short pauses in the accompaniment at "Ach, wie ist mein Arm so schwach," must be carefully observed. Broad and plastic tones and a somewhat darker coloring of the voice should be used when the old master-miller says "Euer Werk hat mir gefallen." The "Good Night" of the pretty maid of the mill should be projected with gracious charm.

6.

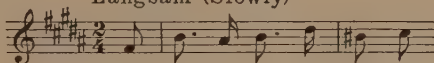
DER NEUGIERIGE

(The Question; *also known as*: The Questioner)

Original key, B major

(Courtship song: she loves me—
loves me not—loves me)

Langsam (Slowly)



Ich fra - ge kei - ne Blu - me,
I will not ask a flow - er,

"I'll not ask flower nor star, for neither can tell me, what I'd so dearly like to know. I'm no gardner; the stars are too far; I'll ask the brook if my heart has deceived me.

"O stream I love, how silent you are to-day! I want to know only one thing; hear one little word, either a

'yes' or a 'no.' Those two words mean all the world to me. O stream, how strange you are! I'll not repeat it. Tell me, does she love me?"

A beautifully proportioned lyric gem, the lover's plea to the brook to tell him whether his adored one will say "yes" or "no," should be sung with a well-controlled voice. There should be no *forte* tones at "Ja, heisst das eine Wörtchen," and no hurrying the tempo at "Die beiden Wörtchen schliessen die ganze Welt mir ein." No retard should be made in the piano postlude, which dies away in a *pianissimo*.

7.

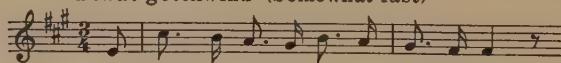
UNGEDULD

(Impatience; also known as: The Name)

Original key, A major

(Courtship song)

Etwas geschwind (Somewhat fast)



Ich schnitt' es gern in al - le Rin-den ein,
I'd carve it on the bark of ev - 'ry tree,

The lover yearns to let his beloved know he loves her. He wants to cut in all trees, grave on all stones, sow in seedling flowers, scribble on every bit of paper, say by a trained starling's voice, with dawn-breeze and flower-fragrance, with eyes, cheeks and silent lips the words: "My heart is yours forevermore."

One of the finest cries of passion ever uttered, this song translates with surprising conciseness the overflowing transports of a youthful heart teeming with joy. Its title is deceptive since glad, eager desire rather than impatience is its keynote.

In an outburst of happiness the eager lover sings "Yours is my heart"; and in the refrain the pronoun "Dein," sung on a high sustained note, "stands out alone at the beginning of the musical phrase like a flag unfurled." Naturally, the tempo must be rapid but not

jerky. There should be no retard on the word "Bleiben," except in the last verse. In the accompaniment there is no retard preceding the entrance of the voice at the beginning of the verses. The bass-figure in the prelude should be well defined.

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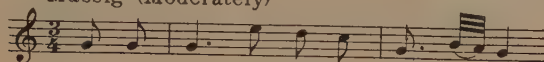
MORGENGRUSS

(Morning Greeting; *also known as: Aubade*)

Original key, C major

(Courtship song)

Mässig (Moderately)



Gut - en Mor - gen, schö-ne Mül - le - rin!
Morn-ing greet - ing, love-ly mil - ler's maid!

The mill-hand's morning serenade to his sweetheart. He asks her why she hides her little head. Is she annoyed by his greeting? Does his glance disturb her? Then he will have to leave. Yet he begs her to let him stand afar off and gaze at her dear window, from the distance. He begs her to show her little blond head at its window-frame so that he can see her eyes, blue stars of morning. In this general vein the serenade continues for two further verses, concluding, "The lark rises in air, and from the depths of the heart love's griefs and troubles call."

To be sung in true lyric style, with an even voice, and in strict time. There are no *forte* passages in the song. The third verse may be taken a little faster in its first part.

9.

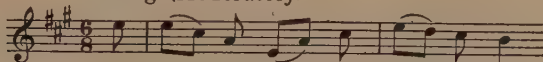
DES MÜLLERS BLUMEN

(The Miller's Flowers; *also known as: Forget-me-nots*)

Original key, A major

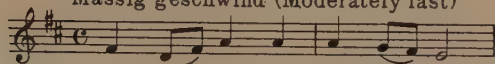
(Courtship song: A gift of flowers)

Mässig (Moderately)



Am Bach viel klei - ne Blu - men steh'n,
Be - side the brook small flow-ers grow,

Mässig geschwind (Moderately fast)



Bäch - lein, lass dein Rau - schen sein,
 Brook - let, cease thy mur - mur - ing,

"Brook, mill-wheels, forest warblers, hush your songs!
 Outdoors and in, let only one tune sound to-day: My
 beloved Maid of the Mill is mine!

"Spring and sun, is this all you can show by way of
 blossom and light? Must I alone cast those blessed
 words to all creation, which cannot grasp them?

"Brook, mill-wheels, forest warblers, hush your songs!
 Outdoors and in, let only one tune sound to-day: My
 beloved Maid of the Mill is mine!"

A joyous song in folk-song style, its main theme
 reminiscent of that of the *Andante* in the A minor
 String-Quartet, the song climaxes on the lover's cry of
 joy ". . . mein, ist mein, mein, mein," with the charm-
 ing shift to B flat major on the final repetition of the
 word. There is a special closing phrase for the con-
 cluding triumphant outburst on the same words. The
 simple melody moves in a continuous *legato*. A new
 vocal color may be used when the key changes at "Früh-
 ling, sind das alle," but the tempo should not be altered.

12.

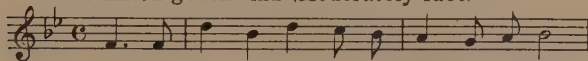
PAUSE

(Pause; also known as: Suspense)

Original key, B flat major

(Joy too deep for song)

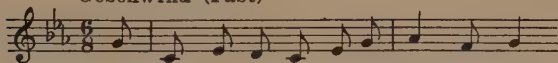
Ziemlich geschwind (Moderately fast)



Mei - ne Lau - te hab' ich ge - hängt an die Wand,
 I have hung my lute for a while on the wall,

The lover's lute, tied with a green ribbon, hangs on
 the wall. Its owner's heart is too full for song. So
 heavy is his burden of bliss that he can no longer rise to

Geschwind (Fast)



Was sucht denn der Jä-ger am Mühl-bach hier?
But what by the brook will the hunts-man do?

"What is this hunter seeking at the mill, with his yelping dogs and braying horn? The only game to be found here is my little tame doe. Stick to your forest, hunter, and leave me my mill. And if you want to commend yourself to my sweetheart, shoot the wild boars that break into her garden by night and root up her cabbage."

The horn fanfares in the accompaniment programmatically suggest the lover's huntsman rival. The song should be sung fast, and in an excited manner, angrily; yet with the anger somewhat subdued, especially in the first part of each verse. The *staccato* notes in the prelude horn-call should be well marked.

15.

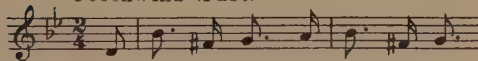
EIFERSUCHT UND STOLZ

(Jealousy and Pride; *also known as: Jealousy*)

Original key, G minor

(Here jealousy and indignation develop; his sweetheart encourages the hunter, and the lover pours out his heart to his brook)

Geschwind (Fast)



Wo - hin so schnell, so kraus, so wild,
O why so quick, so rough, so wild,

"The brook flows wildly. Is it angrily pursuing the impudent hunter? Let it turn back and give chase to the Maid of the Mill, petulant and fickle-minded little thing. Last night, when the hunter came gaily down the road, she stretched her neck to watch him. Tell her,

brook, no modest girl does that, but say nothing of my grieving face. Tell her I'm whittling a reed-pipe beside your waters, to play gay tunes and dances for the children."

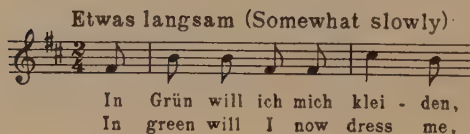
The angry flow of the brook is reflected in the sixteenth-notes of the accompaniment. The rapid tempo of the melody should be vibrant with anger and indignation, and the declamation of the text must be clear and precise. There must be no retard in the accompaniment at the entrance of the voice. When the poem alludes to the "jolly" hunter, the brief horn-calls must be played with rhythmic crispness and energy.

16.

DIE LIEBE FARBE
(The Favorite Color)

Original key, B minor

(In this song the obstinately repeated F sharp in the right hand of the piano accompaniment seems to sound the knell of the lover's hopes)



"For me a green garb, green tears, a green cypress grove, a heath of greening rosemary—my sweetheart so loves green! For me the chase o'er hill and dale, death the game I pursue, my hunting-ground love's bitter need—my sweetheart so loves the chase! Dig my grave in the meadow, cover me with the green sod, put up no black cross, scatter no flowers, let all be green round about me—my sweetheart so loves green."

The pathos of the mill-hand's yearning to be buried under the greensward, because green is his love's favorite color, is emphasized by music of penetrant sadness. The

mood of the entire song is one of deep sorrow and depression, gripping in its simplicity. The tempo is slow, but the beginning of the second verse may be taken a little faster.

17.

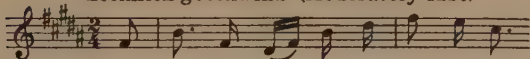
DIE BÖSE FARBE

(The Hateful Color; *also known as*: The Hated Color)

Original key, B major

(A cry of passionate despair; green
has turned black in the
wretched lover's sight)

Ziemlich geschwind (Moderately fast)



Ich möch-te zieh'n in die Welt hin-aus,
I fain would roam thro' the world a-way,

"I'd range the wide, wide world—were field and forest not so green. I'd like to pluck the green leaves from every bough, see the green grass weep itself white. Ah, green, evil color, why taint and mock a poor, pallid wretch? I'd fain lie before her door in snow and rain, softly singing, day and night, the little word: Adieu. Hark, when the huntsman's horn sounds in the forest, her pane reëchoes. And though she does not look out at me, yet I may look in at her. O take from yon brow my ribbon green! Give me your hand at parting. Farewell!"

This passion-cry (in its dramatic second section) recurs to the hunter's horn-call to evoke the image of the rival who has motivated its despair. The whole song expresses a mood of sadness and despair, but flares up in passionate tones which should be sung with dramatic expression, and a concluding farewell of tragic intensity. It is advisable to count two beats to the measure, and to change to four beats at "Horch, wenn im Walde," resuming the two-beat count at "Ade! Ade!"

18.

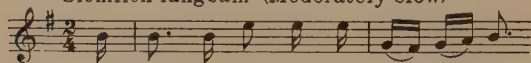
TROCK'NE BLUMEN

(Withered Flowers)

Original key, E minor

(The lover's despair turns to
melancholy resignation)

Ziemlich langsam (Moderately slow)



Ihr Blüm-lein al-le die sie-mir gab,
 Ye lit-tle flow'rs which to me-she gave,

"The flowers she gave me, let them share my grave. They look at me so sadly that it seems as though they know how I feel. Pale, withered flowers, why are you so moist? Ah, tears will not restore your freshness, nor make dead love bloom again! Spring will come and winter go; flowers will deck the meadow and flowers will lie in my grave—all the flowers that she gave me.

"And when she passes the mound and thinks in her heart: He was true to me! Then flowers, turn out, for May will have come and winter will have gone."

The mood is one of melancholy and gentle grieving, and the piano phrase after the question "Wo von so nass?" with its striking similarity to the "Fate motive" in the "Nibelungen Ring," shows Schubert anticipating Wagner. Though the tempo is slow, the singer's declamation should be fluent. A different coloring of the voice is called for when the key changes at "Und wenn sie wandelt."

19.

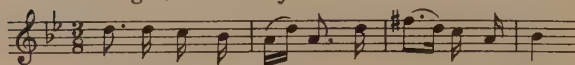
DER MÜLLER UND DER BACH

(The Miller and the Brook)

Original key, G minor

(The fatal resolution: The lover
 asks the brook what there is
 left him—Death! is his own
 answer to the question)

Mässig (Moderately)



Wo ein treu-es Her-ze in Lie-be ver-geht,
 When a con-stant heart turns from love to de-ceit

In this colloquy between the Miller's Apprentice and the Brook, the former cries: "When a faithful heart despairs of love, the lilies droop, the moon veils her face to hide her tears, the angels close their eyes and sob as they sing the soul's requiem." The Brook replies: "When love struggles clear of pain a new star shines in the skies; three deathless roses, crimson and white, blossom on the thorny stem; and the angels clip their wings and descend to earth." The Lover has made his decision; he bids the Brook farewell: "Ah, dear little brook, you mean so well, but do you know what must be when love drives? Down below, in your depths, there is cool, calm peace. So on with your song, let it never cease."

In this lovely song the brook flows in *arpeggios* over chord harmonies. The mill-hand speaks to it in sadness and despair; it replies to him in a consoling and cheerful way. This alternation of mood should serve as a guide to the proper interpretation of the song. The tempo is unchanged throughout.

20.

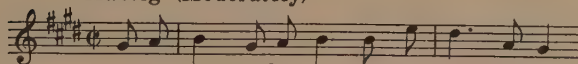
DES BACHES WIEGENLIED

(The Brook's Lullaby)

Original key, E major

(Here the Brook, associated with all the phases of the lover's tragedy, sings its epilogue)

Mässig (Moderately)



Gu-te Ruh', gu-te Ruh', thu' die An-gen zu,
Go to rest, go to rest, close your wea-ry eyes,

"Sleep soundly, close your eyes, weary wanderer, you have come home. Rest in me, who am true to you, till the sea swallows all streams. I will bed you on cool cushions, in a cavern of crystal blue. Come, swirling waters of mine, rock the boy to sleep! When the hunter's horn sounds in the forest I will drown it with my swell.

Do not peep in at my sleeper, forget-me-nots, lest his dreams oppress him. I shall turn away from the mill-race, wicked Maid of the Mill, lest your shadow awake him; but fling me your dainty kerchief so that I may cover his eyes. And so good-night, until the dawn when all things wake. Let joy and sorrow pass in sleep. The moon rises, the mists vanish, the heavens stretch illimitable above us."

In this number the brook evokes all that can lull his sorrow, and offer the wretched mill-hand the one consolation left him: repose in a slumber which will last till "the waters of every brook are absorbed by the sea." The ravishing melody leaves an indefinable impression of calm and appeasement.

The *alla breve* time should not be overlooked, and for the most part the melody should be sung with subdued voice, in lullaby style. A more rapid tempo and more voice may be used at the beginnings of the third and fourth verses, and the tempo may be expanded for the last two measures of the final verse.

SCHWANENGESANG

(Dying Strains; *also known as*: Swan-Songs)

Poems by Rellstab,
Heine and J. G. Seidl

Composed 1828
Posthumous

The fourteen songs which follow, Schubert's "last gift to singers," though they do not form an interconnected cycle, and their title was given them by the publisher, seem to have been intended by the composer to form a series, and the order of succession of the individual songs was fixed by him. The only thing they have in common is the fact that they were written by Schubert in 1828, the year of his death. After Beethoven's death Schindler called Schubert's attention to a number of poems the Master had meant to set. Schubert was unable to resist the temptation to associate himself with the great man's thought, by himself realizing his

1.

(Love's Message)

(A song which has been called "the ideal of pure and innocent love")

[illegible]

Rau-schen-des Bäch-lein, so sil-bern und hell,
Mur-mur-ing brook-let, so sil-ver-y bright,

This delicate song, with its graceful melodic line (the brook babbles continuously in thirty-second note *arpeggios* over the bass-figure in the accompaniment), must be sung lightly and with perfect ease. All that is heavy or ponderous should be carefully avoided, and solid, sonorous tones should not be used. The imitative accompaniment should murmur gently; and though the tempo is naturally fluent, the listener should never get an impression of undue rapidity or haste. A darker coloring of the voice is called for at "Wenn sie am Ufer in Träume versenkt." An *accelerando*, ever so slight, may be made at "Tröste die Süsse," with a return to the original tempo at the short piano interlude before "Neigt sich die Sonne." There should be no retard—though one often is made—at the concluding phrase. It is a male lover who sings: *verb. sap.*

2.

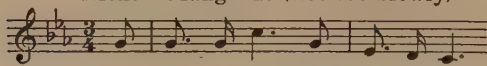
KRIEGER'S AHNUNG

(Warrior's Foreboding)

Poem by H. F. L. Rellstab
Original key, C minor

(A dramatic song-projection of the
figure of a warrior on guard
while all about him sleep)

Nicht zu langsam (Not too slowly)



In tie - fer Ruh' liegt um mich her

In deep - est slum - ber round me lies

His comrades sleep around him on the plain while the warrior keeping watch, his heart heavy with presentiment and yearning, recalls the love whom he clasped in his arms by the friendly hearth-fire. Here, where the camp-fire's flames reflect only cold steel, his soul despairs and bitter tears fill his eyes. Yet he bids his heart take courage. He has many a battle still to fight. And he lies down to sleep with a good-night for his sweetheart, and a renewed injunction to himself not to abandon hope.

The mood is one of suppressed fervor. The opening phrases, describing the scene, should be sung in soft, yet firm and manly tones. The singer should guard against sentimentality in expression. At the 4/4 time the tempo increases somewhat at "Wie hab' ich oft," which must be sung with much warmth and feeling. A darker shading of voice is called for at "Hier wo der Flammen." At the 6/8 time the tempo again increases. Restless agitation should mark the words "Herz, dass der Trost dich nicht verlässt"; while the final phrases, "Herzliebste, gute Nacht," should be taken in slow tempo, with tender expression, very soft and without a retard. The singer, though a warrior, is not an Amazon.

3.

FRÜHLINGSSEHNSUCHT

(Longing for Spring; *also known as*: Springtide Longings)

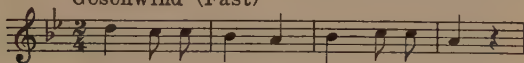
Poem by H. F. L. Rellstab

(A drop of melancholy has fallen

Original key, B flat major

into the poet's springtide cup
of joy)

Geschwind (Fast)



Säu-seln-de Lüf - te, we-hend so mild,
Mur-mur-ing bree-zes, soft blowing by,

The singer aspires to the joy of that love whose image all nature reflects for him. He sings vivaciously of balmy airs, flower-fragrance, sungold beams, blue, smiling skies—that all suggest her. But the tear of yearning comes to his eye. His love too, is in bud; but only his sweet-heart can release the floods of spring within his breast.

A spirit of ardent longing pervades this song, which should be sung at a rapid tempo without any slowing up. But the *fermata* in the accompaniment, preceding the phrases "Was ziehst du mich," and "Nur du befreist den Lenz," are important and should be well observed. The sentiment of unappeased desire, at the end of each verse, is expressed in an unexpected modulation, full of charm. In the concluding cadence, the musical meaning is, so to say, "suspended"; something the singer should bear in mind when projecting what might be called a sorrowful question which the unfortunate lover asks the one upon whom depends his happiness or despair.

4.

STÄNDCHEN

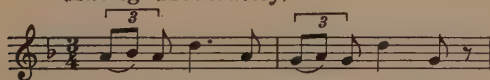
(Serenade)

Poem by H. F. L. Rellstab

(In this song, perfection in struc-
ture is allied to magic of
color)

Original key, D minor

Mässig (Moderately)



Lei-se fle - hen mei-ne Lie - der
Soft-ly plead my songs so ten - der

One of Schubert's most generally popular melodies. The lover's song pleads in the silent, moonlit night, bidding his love listen to the nightingales, whose silver flutings speak for him, begging her to let them move her heart, so that she may make him happy.

In this song of love's desire, the effect of alternating melancholy and hope is produced by the frequent transitions from major to minor and vice versa. The final phrase, agitated in character, in which the impatience of the singer's desire is accented, leads—by means of a novel modulation—to the peroration, to which the melody sung by the piano adds a particular intensity of expression.

The song is often taken too fast, though its tempo is moderate. The accompaniment imitates the serenader's guitar, and, in the interludes, echoes his song. The frequent triplets in the voice-part must be well defined and never blurred. The tempo may be somewhat increased at "Lass auch dir die Brust bewegen."

5.

AUFENTHALT

(My Abode; *also known as: My Home*)

Poem by H. F. L. Rellstab
Original key, E minor

("It is a song which, if well sung,
sends the cold shivers down
one's back. . . ."—*H. T. Finck*)

Nicht zu geschwind, doch kräftig
(Not too fast, yet powerfully)



Rau-schen-der Strom, brau-sen-der Wald,
Mur-mur-ing stream, wild,rust-ling wood

"Swelling stream, wind-tossed wold, the stark rock are my home. As wave follows wave, so flow my tears, ever renewed. Like the stir in the tree-tops my heart throbs without ceasing. Like the changeless hills is my unchanging grief. Swelling stream, wind-tossed wold, the stark rock are my home."

Love of nature, doubled by the melancholy of longing, seem to have supplied the inspiration for this sublime song. It represents eternally unsatisfied desire—emphasized by the noise of the torrent, the bleakness of the rocks and the solitude of the empty, wind-swept forest—the thirst for the infinite glimpsed through the tangibly visible in its “perfected” beauty.

Though it has an impassioned melody and an accompaniment throbbing with emotion, the tempo should not be too fast, though often so taken. Strict rhythm and even movement must be maintained. At “Hoch in den Kronen,” a different, somewhat mellower color of voice may be used, but the tempo should not be changed. The original expressional color should be resumed at “Und wie des Felsen uraltes Erz.” There is no retard at the end, the quiet closing phrase after the brilliant *fff* climax. Singers with solid, sonorous voices can render this song to best advantage.

6.

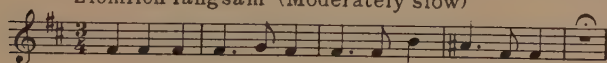
IN DER FERNE

(Afar)

Poem by H. F. L. Rellstab
Original key, B minor

(The wanderer through love bewails his fate)

Ziemlich langsam (Moderately slow)



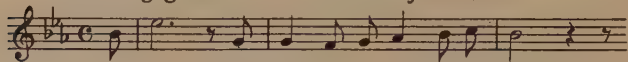
7.

ABSCHIED

(Parting)

Poem by H. F. L. Rellstab (A cross-section of life rather
Original key, E flat major than music)

Mässig geschwind (Moderately fast)



A - de! du mun-tre, du fröh-li-che Stadt,
Fare-well! thou mer-ry, thou jo-vi-al town,

A complete scene in miniature, with a pictorially vivid hero and background. The rider is bidding farewell to the town in which he has spent so many jolly hours. As he clatters through its outskirts, he bids adieu to trees, gardens and silver stream, to pretty faces peering from the windows, to the golden stars, peeping out as the sun sets. He rides on and on, carried off to the trot of his horse, borne along by the life-current which takes him into the night and the unknown.

The uninterrupted flow of the accompaniment imitates the trot of the horse. The mood is subtle; the rider, leaving the little town which has grown dear to him, hides his true feeling of sadness, and sings his goodbys with seeming jollity and light-heartedness. The postlude decreases to a faint *pianissimo* as the sound of the horse's hoofs dies away in the distance.

8.

DER ATLAS

(Atlas)

Poem by Heinrich Heine
Original key, G minor

(The song moves in the rhythm
of a giant oppressed, with a
character of grandeur con-
formable to the poet's
thought)

Etwas geschwind (Somewhat fast)



Ich un-glück-sel'-ger At-las,
I am un-luck-y At-las,

"I am that hapless Atlas who bear upon my shoulders this world of sorrows, the unbearable, whose burden breaks my heart. Proud heart, you had your wish! You asked either immeasurable bliss or wretchedness beyond compare. Now you are wretched, and I, hapless Atlas, must bear this world of sorrows."

This powerful song is one of the most dramatic of Schubert's compositions. It calls for a strong voice, mature artistry. The tempo, moderately fast, remains the same throughout, and there are no retards at any point. The accompanist should be careful not to overshadow the singer with the heavy chords of the *fortissimo* passages, though he may employ strong accents in prelude and interludes. The octaves in the left hand, at "Brechen will mir das Herz," should be well defined. The singer should bring out with power and conviction the bitter cry on an octave drop in the final vocal phrase.

9.

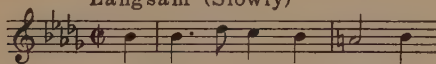
IHR BILD

(Her Portrait; *also known as: Her Picture*)

Poem by Heinrich Heine
Original key, B flat minor

(A song which opens infinite perspectives to the imagination, evoking a whole world of regrets and recollections)

Langsam (Slowly)



Ich stand in dunk-eln Träu-men
I stood in dark-est dream-land

"Caught in sombre dreams I gazed at her picture. Her beloved features took on life's semblance; an entrancing smile wreathed her lips, tears of sadness gleamed in her eyes. And tears run down my own cheeks. For, alas, I cannot believe that I have lost you!"

This music, so "actual" in its pathos, is made up of two short vocal phrases, the first of them beginning in unison with the piano. A rich, subdued voice is best

suiting for the projection of the refined lyric poem; and the prevailing mood is one of pensive melancholy due to sad recollection. The two *crescendo* waves should lead only from a *pianissimo* to a *mezza forte*, not to a *forte*. In the postlude solid chords may be used. There are two slow beats to the measure.

10.

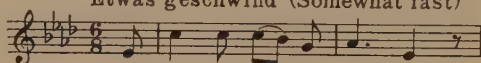
DAS FISCHERMÄDCHEN

(The Fishermaiden; *also known as*: The Fisherman's Daughter)

Poem by Heinrich Heine
Original key, A flat major

(A model of the light, clear,
facile singing melody)

Etwas geschwind (Somewhat fast)



Du schö-nas Fi-scher-mäd-chen,
Thou love-ly fish-er-maid-en,

"Lovely fisherman's daughter, steer your boat ashore. Come sit with me, we'll hold hands and make love. Rest your head against my breast and do not fear. Do you not entrust yourself every day to the stormy sea without a care? My heart is like the sea. It has its storms, its ebb- and flood-tides, and many a fair pearl lies in its deeps."

Amiability, light-heartedness and good-humor are the mood characteristics of this charming love-song. When the key changes at "Leg' an mein Herz," the tone-color may change to an one inflected with reassurance. A slight retard may be made on the two last vocal measures.

11.

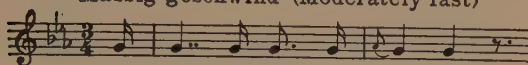
DIE STADT

(The Town)

Poem by Heinrich Heine
Original key, C minor

(This picture, in which sentiment proper has but little place, is dominated by a most moving impression of nature, because the landscape is endowed with soul)

Mässig geschwind (Moderately fast)



Am fer - nen Ho - ri - zon - te
Up - on the far ho - ri - zon

Through the misty twilight veil which enwraps the town show the vague silhouettes of its towers. A moist breeze ruffles the misted waters; the rower's oar, dipping at regular intervals, makes a sad and monotonous sound. Suddenly the sun once more breaks forth in radiance—"to show me the spot where I lost my love."

The opening phrases should be sung like a recitative, and in a despondent, pensive mood. In the second part, the accompaniment programmatically indicates the brief puffs of the cold, damp wind, moaning over the waters grey with mist. The final phrases should be sung with a strong, solid voice, and the outburst of passionate feeling in the last two measures, "Wo ich die Liebste verlor," should be well marked.

12.

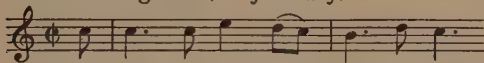
AM MEER

(By the Sea)

Poem by Heinrich Heine
Original key, C major

(In this song Schubert has combined the expression of emotion with a picture of the emotional *milieu*)

Sehr langsam (Very slowly)



Das Meer er-glänz - te_ weit hin - aus
Be - fore us shone the wide-spread sea

By a lonely fisher hut a young couple sit spellbound, in silent ecstasy, before the ocean's infinite grandeur. The mists rise, the swell surges, the sea-gulls soar and dart. The young woman cannot restrain her tears. Her companion, violently moved, hastens to drink the falling drops, and at once the fire of desire sweeps his soul. Yet,

however ardent passion may be when it devours the soul of man ("Since that hour, my body consumed, my soul dying of longing, I know that wretched woman's tears have poisoned me!"), how trifling it seems when framed in the illimitable expanse of the universe!

One of Schubert's finest inspiration, words and music are here combined in perfect unity. The composer has infused it with "that transparence and fluidity of light found on ocean shores." And we have an actual impression of the "open" and of immensities of space in this picture wherein the horizons seems to fade into the infinite.

The majestic, expressive introductory chord resolution, *piano*, at once establishes the mood. The tempo is very slow, but the singer should not overlook the *alla breve* time. The *crescendi* should lead to *mezzi forti* only, and all, so to say, should be steeped in the subdued light of evening and the rising mists. The initial chord resolution, repeated *ppp*, makes a fitting postlude, and if a retard be made on the last word of the song, "Tränen," it should be very slight.

13.

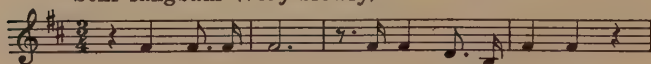
DER DOPPELGÄNGER

(The Double; *also known as*: My Phantom Double)

Poem by Heinrich Heine
Original key, B minor

(It has been said of this song, that in it, "No composer has more deeply plumbed the abyss of human suffering")

Sehr langsam (Very slowly)



Still ist die Nacht,	es ru - hen die Gas - sen.
Still is the night,	the streets are de - sert - ed

An unfortunate, whose heart has run the gamut of agony, wanders by night through the deserted streets of the town his love has long ago left. And as he stands before the house in which she dwelt, he sees another

figure there, staring up at her window and wringing his hands in uncontrollable anguish. Then stark horror seizes the wanderer, for in the moonlight he sees that the stranger has his own face and form, and he cries, "Ah, double, pale double! Why do you mimic the agony of love that tortured me on this very spot in many a night gone by?"

Here Schubert has written to one of the most dramatic lyrics he ever set, a song as modern as Wagner in declamation and harmonic content. The music expresses the scene in its minutest, most intimate detail, and because of its expressional and dramatic difficulties should be sung only by the mature artist. The text declamation should be very precise, and in the strictest time. The *crescendo* at "Da steht auch ein Mensch," is a gradual one; and it is important that the *accelerando* at "Der Doppelgänger" be observed. The final chord of the postlude should be played in strict time, without a retard.

14.

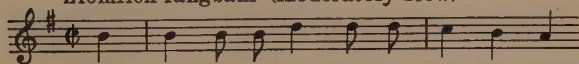
DIE TAUBENPOST

(The Carrier-Pigeon; *also known as: The Carrier-Dove*)

Poem by J. G. Seidl
Original key, G major

(Despite its expressed yearning,
geniality is the keynote of
this "Swan Song")

Ziemlich langsam (Moderately slow)



is all one to her. If only she can roam, she is happy. Tireless, undemanding, my pigeon is faithful to me. And so I cherish her and call her 'Longing.' Do you know her, the feathered messenger of my true devotion?"

The last song Schubert wrote, "The Carrier-Pigeon," was written in bed, in the interim when he was not correcting the proofs of his "Winterreise." The beautiful modulations, especially in the second and fourth verses, lend the words a gorgeous tonal lustre, and contentment and geniality are its mood characteristics. The song should be sung for the most part *mezza voce*, in a manner which does justice to its delicacy. The *alla breve* time is essential. A different coloring of voice may be used at "Kein Briefchen brauch' ich zu schreiben."

SEHNSUCHT

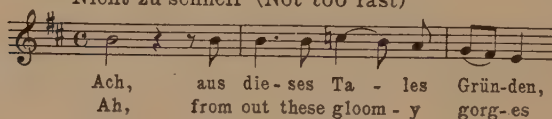
[1]

(Longing)

Poem by Johann Christoph
Friedrich von Schiller
Original key, B minor

Probably composed in 1815
Op. 39

Nicht zu schnell (Not too fast)



Could he but find a way out of the valley's depths, weighed with cold fogs, how happy he would be, cries the singer. Above him tower fair hills, ever young and green. Had he but wings, he could fly to them. Divine harmonies charm his ear, light breezes bring him balmy fragrance, golden fruits beckon him amid dark verdure, and the flowers on those heights are never winter's prey. How glorious it must be to dwell on those radiant summits, to drink that air! Yet the rising waves of the raging stream daunt his soul. A bark tosses on the waters—alas, the oarsman has vanished!

"At it and do not weaken! Let your soul's courage fill your sails! You must have faith and dare, for the

gods make no pledges. Only a miracle can bear you to that fairy land. And you must venture to compel it."

The song should be sung in a rapid tempo, with an expression of ardent longing, and a constant onward urgency. Gentle *pianissimo* tones should be used at "Harmonien hör' ich klingen," and a greater volume of tone at "Gold'ne Früchte seh' ich glühen." Sing "Doch mir wehrt des Stromes Toben" with a different coloring of the voice; and when the key changes to E major, the tempo should increase and the subsequent phrases should be sung with dash, enthusiasm and hopeful courage. (There is another, earlier, altogether different—1813—setting of the same text, specifically written for bass.)

SEHNSUCHT

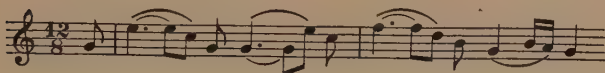
[2]

(Longing)

Poem by Johann Mayrhofer
Original key, C major

Probably composed in 1824
Op. 8, No. 2

Langsam (Slowly)



Der Ler - che wol - ken - na - he Lie - der
The lark's clear songs, the cloud-drift skirt - ing

"The lark's cloud-swept song rings out o'er fleeing winds. Earth wraps herself in velvet, blossoms crimson into fruit. And you alone, my soul, by tempests tossed, are blossomless and introspect, devoured in springtide's golden glow by your deep yearning.

"Nor will what you demand e'er spring from earth, alien to the ideal, defiantly opposing brute force to your rosiest dreams. You strive until exhausted with its renitence, your desire but flaming the more hotly to migrate with the cranes, and share their flight to some more kindly clime."

Mayrhofer's poem deals with the soul's longing for a *pays bleu* of poesy and ideal striving, a lovelier land

removed from earth's crass realities. If the singer is to give it proper musical expression, he must take it in a slow tempo, singing with a fervent, but also a mellow and veiled tone. Strong vocal accents may be used at "Nur du, O sturmbewegte Seele," and at "Die rohe Kraft entgegen stemmt." The final phrase, "Zu wandern in ein milder Land," should decrease gently and mildly, as though fading away in the distance.

Aside from "Nur wer die Sehnsucht kennt," sometimes called "Sehnsucht," two other poems by this title have been set to music by Schubert. One (Op. 105, No. 4), beginning, "Die Scheibe friert," to a poem by J. H. Seidl, is the plaint of a lover who in a chill and cheerless little room longs warmly for his absent sweetheart. The other, posthumous, beginning, "Was zieht mir das Herz so?" is a setting of Goethe's spirited poem of the lover whose longing, taking flight with the birds, appears to his love as a radiant star, to fall entranced at her feet.

SEI MIR GEGRÜSST

(Angel of Beauty; *also known as*: Thee, Love, I Greet)

Poem by Friedrich Rückert

Original key, B flat major

Composed 1821

Op. 20, No. 1

Langsam (Slowly)



O du Ent-riss-'ne mir und mei-nem Ku-ss!
Thou who wert torn from me and from my kis-ses,

"Torn from me and my kiss, I greet you, whom only my longing's greeting can reach; send you my kiss. Bestowed on my heart by Love's hand, now torn from my breast, this torrent of tears greets you, kisses you. Defying distance, which inimically parts us, and disconcerting Fate's envy, I greet you, kiss you. As in love's fairest spring you came to meet me, with greeting

and kisses, with my soul's deepest effusion I greet, I kiss you now. A breath of love—vanished are space and time—I am with you, you are with me; I clasp you in my arms; I greet and kiss you."

The typical vocal phrase of this song has a tender and caressing character which throws into relief the immediate contact of passages glowing with passion or convulsed with grief. The brusque modulations, the clashing nuances are a faithful image of the palpitations of the poet's thought, caught and reproduced with subtlety and marvelous precision by the composer.

A fervent song of greeting to the distant beloved, it should be taken in slow tempo, with marked feeling and the proper stressing of the subdued inner agitation which breaks out again and again, as at "Mit diesem Tränengusse," at "Dem Neid der Schicksalsmächte," and at "Ich halte dich." The slow tempo may be somewhat accelerated at "Zum Trotz der Ferne."

SO LASST MICH SCHEINEN

(So Let Me Dream Till I Awaken)

See: LIEDER DER MIGNON, 3, 4

DIE STADT

(The Town)

See: SCHWANENGESANG, No. 11

STÄNDCHEN

(Hark, Hark the Lark)

See: HORCH, HORCH DIE LERCH'

STÄNDCHEN

(Serenade)

See: SCHWANENGESANG, No. 4

DIE STERNE

(The Stars)

Poem by C. G. von Leitner
Original key, E flat majorComposed 1828
Op. 96, No. 1

Etwas geschwind (Somewhat fast)



Wie blit - zendie Ster - ne so helldurchdie Nacht!—
 Howbright andhowclearshinethestars in the night!—

“How brightly the stars glitter in the night! Often they have roused me from slumber, yet I’ve never chided those radiant shapes which do so much good in the silence. High overhead, they journey in angel guise, lighting the pilgrim through wood and wold. They float about as messengers of love, bearing kisses across far seas. They beam mildly on the sufferer, and hem his tears with silver light, pointing out with golden fingers consolation’s path from the tomb, that leads beyond the blue. May you be blest, irradiant throng, long may you light my way, friendly and clear; and if I find love, be kind to us twain and send down on us your glimmering benediction.”

A simple, unpretentious song, whose mood is one of quiet consolation. The tempo should be even, but not too fast, and the song should be sung with major fluency.

DER STÜRMISCHE MORGEN

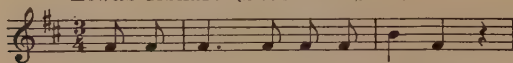
(The Stormy Morning; *also known as: The Stormy Day*)

See: WINTERREISE, No. 18

SULEIKA

Poem by Johann Wolfgang von Goethe
“West-östlicher Divan”
Original key, B minorComposed 1821
Op. 14, No. 1

Etwas lebhaft (Somewhat fast)



Was be - den - tet die Be - weg - ung?
 Whence this air my fore-head lav - ing?

The two songs of Suleika, from Goethe's "West-östlicher Divan" (1819), a collection of lyrics matchless in form, concentrate in expression, and suggested by a German translation of the Persian poet Hafiz, inspired Schubert to particularly beautiful settings.

The tonality and rhythm of Suleika's first song recall the first movement of the "Unfinished" Symphony, written a year later. As Bourgault-Ducoudray remarks: "Words cannot express the delightful feeling of exaltation conveyed by the phrase in B major with which this lovely song concludes."

The air stirs. A soothing breeze blows from the East, toying with the dust, cooling the hot cheek of the one to whom it whispers a thousand greetings from the beloved. Where high walls gleam white they soon will meet again. For his breath alone is love's true breath!

The mood is one of happy, agitated expectancy. The tempo should be lively but somewhat subdued in tone. There should be a slightly different tone-color at "Und mir bringt sein leises Flüstern"; and also when key and tempo change at "Ach, die wahre Herzenskunde." The accompaniment in the prelude and up to the change of key is imitative of the fresh breezes. It should be played in a lively, bright and fluent fashion, and is best suited for a woman's voice.

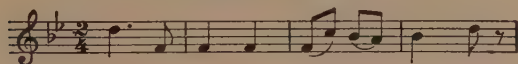
SULEIKAS ZWEITER GESANG

(Suleika's Second Song)

Poem by Johann Wolfgang von Goethe
"West-östlicher Divan"
Original key, B flat major

Composed 1821
Op. 31

Mässige Bewegung (Moderately)



Ach, um dei - ne feuch - ten Schwin - gen,
Ah, ye balm - y west - ern breez - es,

"I envy you your humid wings, O western wind, for you can tell him how I suffer, now we are parted! Your pinions' motion wakes silent longing in my bosom. Flowers, meadows, woods and hills dissolve in tears at your breath. Yet your mild and balmy blowing cools my burning eyelids. Ah, I would die of anguish could I not hope to see him again! So haste to my love; murmur softly to his heart, yet do not grieve him, but hide my sorrows! Tell him, modestly, that his love is my life, that if I am with him two will rejoice."

The mood of the first part of this song—like its companion, "if it does not exhale the more captious perfumes of Asia, it projects an exquisite fragrance which might be called the aroma of Schubert's genius"—is more lyric than that of the second. Part Two (separated from Part One by eight piano-measures), has a more buoyant theme which, after the *forte* climax on the high B flat at "Seine (Nähe)," subsides, *mezza voce*, *ritardando*, at "Sag ihm," to a *pianissimo* close, which begins at the last "Liebe," over a delicate accompanimental figure.

The ever pulsating accompaniment, full of life, should be played in a moderate movement and very smoothly. A new tone-color of voice may be introduced at "Blumen, Auen, Wald und Hügel," and, again, at the beginning of the Second Part in 3/4 time, where the tempo becomes somewhat livelier at "Eile denn zu meinem Lieben." The song is supposed to be sung by a woman.

DIE TAUBENPOST

(The Carrier-Pigeon; also known as: The Carrier-Dove)

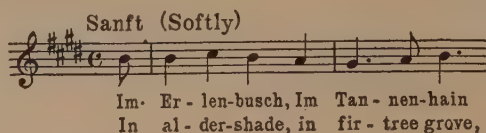
See: SCHWANENGESANG, No. 14

DIE TÄUSCHUNG

(The Illusion)

Poem by L. T. Kosegarten
Original key, E major

Composed 1815
Op. 165, No. 4



The six verses of the poem ring the changes on an evocation of the image of his beloved, by the poet. Wherever he visions her smiling upon him, among alders or pines, in sunlight, moonlight or starlight, then the wilderness "is paradise enow."

The six verses are set to the same twelve measures of the voice-part—two phrases of six measures each, in the form of a folk-song. Its unpretentiousness calls for a gentle voice and a simply expressive projection.

TÄUSCHUNG

(Illusion; *also known as: The False Dream*)

See: WINTERREISE, No. 19

TRÄNENREGEN

(Teardrops; *also known as: Doubt*)

See: DIE SCHÖNE MÜLLERIN, No. 10

DER TOD UND DAS MÄDCHEN

(Death and the Maiden; *also known as: Death and Youth*)

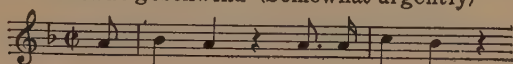
Poem by Matthias Claudius

Composed 1817

Original key, D minor

Op. 7, No. 3

Etwas geschwind (Somewhat urgently)



Vor - ü - ber, ach, vor - ü - ber,
Pass on - ward, O, pass on - ward!

One of Schubert's briefest and most impressionistic melodies, its quality of mystery is disengaged from the entire simplicity of the phrases which Death addresses to the young girl about to die. Few songs have compressed more emotion in a few measures; few call up a sombre mood with such beauty and by such simple means. Written when the composer was twenty, he later developed its theme in the slow movement of his Quartet in D minor, "the most inspired set of variations in the whole range of music."

(The Maiden)

Pass onward, O pass onward,
 Grim shape of fleshless bone!
 Why take a girl? Pass onward,
 And leave my youth alone.

(Death)

Give me your hand;
 Your friend, I come not to alarm you.
 Be of good cheer! My touch is mild;
 Sleep in these arms, where naught
 shall harm you.

After the two-measure interlude which follows on the Maiden's touching plea—which should be sung somewhat more swiftly than Death's reply, yet without any departure from the quiet delivery indicated—Death speaks in cavernous monotone. The *alla breve* time is essential. The characterization of the two speakers should be well marked. The maiden's words must betray her terror, her anxiety, the urgency of her fear. Death's answer must be void of all hint of threat. He must not seem desirous of inspiring awe, but speak as a friend, calmly and with consoling assurance. The chords of the postlude should be played without a retard.

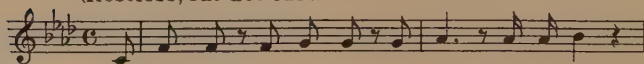
TODENGRÄBERS HEIMWEH

(The Gravedigger's Longing for Home)

Poem by J. N. Craigher
 Original key, F minor

Composed 1825
 Posthumous

Unruhige Bewegung, doch nicht schnell
 (Restless, but not fast)



O Mensch-heit, O Le-ben, was soll's? O was soll's?
 O man-kind, what means it, this life that we lead?

"O mankind! O life! To what end do I dig graves and bury! No rest by day or night! This urging, driving,

where does it lead? 'To the grave—deep down!' O Fate! O grisly duty! No more I'll bear it! When will you strike, O hour of rest? O Death, come, close my eyes! Life weighs me down! The grave is peaceful, cool! Yet ah, who'll lay me in it? I am alone—so entirely alone—who will bury me? By all abandoned, Death my only kin, I linger on the brink, cross in hand, and longingly stare into the depths of the grave! O home of peace! O blessed land! The soul is bound to you by a magic tie. You beckon to me from afar, eternal light! The stars vanish—my eye is breaking! I'm sinking—dear ones—come!"

The prevailing mood of this declamatory and rather difficult song is one of utter weariness of life. The declamation should be at once very precise and very fluent. Very soft tones of voice should be used at the impressive, "Ihr Lieben, ich komme, ich komm'."

TROCK'NE BLUMEN

(Withered Flowers)

See: DIE SCHÖNE MÜLLERIN, No. 18

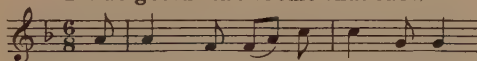
TROST IN TRÄNEN

(Comfort in Tears)

Poem by Johann Wolfgang von Goethe
Original key, F major

Composed 1814
Posthumous

Etwas geschwind (Somewhat fast)



Wie kommt's, dass du so tran-rig bist?

Oh why art thou so sor-row-ful?

The eight verses of Goethe's poem sing the alleviating effect of tears "that flow so sweetly, relieving the heart oppressed," in a dialogue between two voices; one of which urges on the sufferer to forget grief and woe, the while the latter pleads, "Let me weep the long nights through, the while my tears will flow."

In this song, its rhythm reminiscent of "Hark, Hark, the Lark," the tempo is a medium one, and it should be taken somewhat more slowly at the change of key in each verse. At the change of key, a different coloring of voice should also be used with each recurrence.

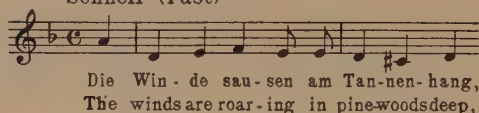
ÜBER WILDEMANN¹

(Above Wildemann)

Poem by Ernst Schulze
Original key, D minor

Composed 1826
Op. 108, No. 1

Schnell (Fast)



"The winds rustle through the pines, the mountain streams foam down the valley; I haste through forest and snows, from height to height. Though life in the valley is warm with the sun, my soul untamed disdains it; I prefer the winter. Green meadows but recall one who has closed her heart to me. O love, O breath of May, setting trees and bushes burgeoning! Birds sing in green heights; brooks bubble where you blow! But me you cause to follow the rude paths of whistling winds, by dark delusions bound. O shimmer of spring, O blossom-radiance, shall I never joy in you?"

The transcript of its poem explains the mood of the song. In the bass of the accompaniment the steady progression of the octaves (left hand) seems an icy undertone, while the broken triplets (right hand) suggest the winter wind. It should be sung with much agitation and a tempo ever increasing, always pressing restlessly onward. A change of voice-color will be effective at "O Liebe, O Maienhauch!"

¹A small town in the Harz Mountains.

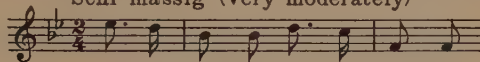
UM MITTERNACHT

(At Midnight)

Poem by Ernst Schulze
Original key, B flat major

Composed 1826
Op. 88, No. 3

Schr mässig (Very moderately)



Kein - e Stim-me hör' ich schal-len,
Not a voice hear I re-sound-ing

"Nor voice nor step in the darkness; even heaven's starry eyes are closed. I only am awake, dear love, gazing longingly into the night till your star rises for me in the distance." Two further verses stress the lover's yearning, and in a concluding stanza he begs Echo to lull him to rest, and in his dreams to murmur his sweetheart's name into his slumbering ear.

This little song should be sung in the style of a folkwise serenade, rather daintily, in a hushed and subdued voice, and in a very moderate tempo.

UNGEDULD

(Impatience; *also known as: The Name*)

See: DIE SCHÖNE MÜLLERIN, No. 7

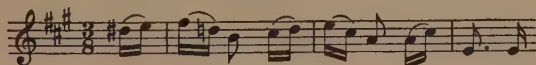
DIE VÖGEL

(The Birds)

Poem by Friedrich Schlegel
Original key, A major

Composed 1820
Op. 172, No. 6

Lieblich (Sweetly)



Wie lie-blich und frohlich, zu schwe-ben,
How gai-ly and free-ly we're fly-ing

How gay to be winging,
A-floating and singing,
From radiant heights see the earth 'neath us lying.
The fools we're descrying

Know no way of flying,¹
 While their plaints they utter,
 Up skyward we flutter.
 The hunter who'd pot us,
 Whose fruit-trees we plunder,
 Ha, he never got us!
 We're off with our plunder!

(F. H. M.)

This little bit of nature-song should be sung in a joyful tone of voice, and in a spirit of lightheartedness. The fluttering figures of the accompaniment should be played in an adequately light and airy manner, *pianissimo*, throughout the song.

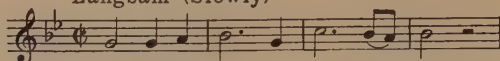
VOM MITLEIDEN MARIA

(Of Mary's Compassion)

Poem by Friedrich Schlegel
 Original key, A major

Composed 1818
 Posthumous

Langsam (Slowly)



Als bei dem Kreuz Ma - ri - a — stand,
 When by the cross Ma - ri - a — stood,

“When Mary stood at the cross in ever-growing anguish, all Christ’s sorrows were imprinted on her heart. Pale, slain, blood-stained, hanging on the tree, her heart had felt all his torment. And the thorns that pierced his head and brow, pierced and broke her mother’s heart.”

A *Stabat Mater*, this number should be sung in the devotional spirit appropriate to its type, with much expression and feeling, but without sentimentality. The tempo is slow, but the *alla breve* time is essential.

¹It should be remembered that Schlegel wrote long before the age of the aeroplane.

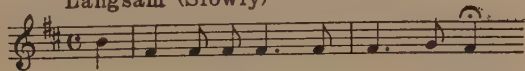
VOR MEINER WIEGE

(Viewing My Cradle)

Poem by C. G. von Leitner
Original key, B minor

Composed 1827
Op. 106, No. 3

Langsam (Slowly)



Das al - so, das ist der en - ge Schrein,
Then this is the bed, the nar - row bed,

An apostrophe by an adult to the narrow cradle which hedged his helpless childish limbs. It recalls his mother's lullaby, when she sang to him of roses and angels; asks where again will he find so peaceful a resting-place—"Perhaps, when roofed by verdant grass!"—and ends with a plea that his mother may long be spared him. "Who else would lovingly close my eyes with her kiss, for my long last rest?"

The pensive, contemplative and somewhat melancholy mood of the song should be developed by the singer in a subdued voice and a slow measure. It is important that the frequent *fermate* be carefully observed.

DER WACHTELSCHLAG

(The Quail; *also known as: The Quail Call*)

Poem by F. S. Sauter
Original key, A major

Composed 1822
Op. 68

Etwas lebhaft (Somewhat lively)



Ach, mirschall's dort-en so lieb-lich her-vor:
Ah, what so sweet-ly re-sounds from a-far:

In this song the quail, far removed from theology, is by the poet's fancy introduced as an evangelist. Its "call," in this instance is interpreted as a joyful cry of "Fear the Lord!" "Praise the Lord!" With this version of the bird's pipe as his point of departure, the poet

further points the lesson of the gratitude man owes the Creator, in various connections, and closes with a final version of the quail's call—"Trust in God!"

While the text of the song is devotional, its music and tempo lend its devotion a merry, happy quality, to which the idea of the moralist bird—whose call recurs in imitation, in the treble of the accompaniment, in repeated tones and figurations—does no disservice. A dainty little number, it should be sung in a lively manner, with amiable expression and in precise rhythm.

WALDESNACHT

(Forest Night)

Poem by Friedrich Schlegel
Adapted by Ludwig Stark
Original key, E major

Composed 1820
Posthumous

Geschwind (Fast)



Win-des - rau-schen,
Rust-ling wind-beat,

Got - tes - flü - gel,
wings Je - ho - van.

“The rustle of the wind seems like the wings of God on the cool forest night. Like a hero rising in his stirrups, rises the power of thought. In the rustling of the ancient pines sounds the flow of the spirit. Glorious are the flame-lances of dawn, the lightnings, bearing death in their womb. The flame leaps upward to God as though called. The eternal murmur of gentle springs conjures blossoms out of the soul’s anguish, while sorrow in soothing waves alluringly laves the heart. And our spirit is drawn afar off on enticement’s tides. Life, striving to break from its sheath, in a battle of impulses run wild, garners the fulness of love’s content from the spirit’s breath. The winds of creation blow, they permeate the conscient soul. Rustling winds, wings of God on the cool forest night! Dropping the reins, the power of thought arises. The song of the spirits wakes no terror!”

This philosophical poem is further developed in a second section as long as the one already paraphrased. The frequent repetition of lines tends to turn the stanzas into a series of episodes; but continuity is preserved by means of the accompaniment, valuable in creating and fixing the atmosphere of the song.

A powerful dramatic song, decidedly long (211 measures), it should be sung with a solid tone, and strength in expression, especially in the first part, where the forces of nature are depicted—the wind sighing and rustling through the pine trees, the thunderstorm in the forest night, the lances of dawn, etc. When the key changes to major a new tone-color of voice will be effective. In the accompaniment the alternation between the storm-thunders in the forest and the murmur of the breezes when the storm has passed, should be well brought out. The fact that “Waldesnacht,” in the first printed edition was entitled “Im Walde,” should not lead to confusing it with the song-setting Schubert made of Ernst Schulze’s poem “Im Walde.”

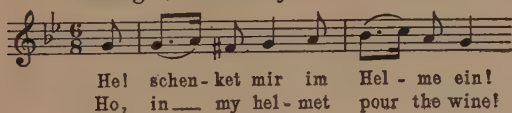
DER WALLENSTEINER LANZKNECHT BEIM TRUNK

(Drinking Song of the Wallenstein’ Lansquenet)

Poem by C. G. von Leitner
Original key, G minor

Composed 1827
Posthumous

Mässig (Moderately)



This is a typical drinking-song of the German lansquenet of the Thirty Years’ War. The following free version of the German poem will give the singer an idea of the hearty mood of bacchic contentment which is its chief characteristic.

Ho, in my helmet pour the wine,
 Fit cup for soldier user!
 It has the right capacity
 To please an honest boozier.
 A thousand times it guarded me
 From pikes and swords past number,
 And now it is my tosspot dear,
 My pillow when I slumber.

At Lützen, where a dinting sword
 Nigh cropped me like a thistle,
 Had it been pierced, ah, ne'er again
 Would I have wet my whistle.
 It did not hap. My thanks are due
 To you, O morion trusty!
 The Swede shall pay the scot for you
 And bite the ground—it's dusty.

God grant him grace! Ho, pour there, pour!
 My jug can still contain it,
 Good German wine, though dented sore,
 So often still I'll drain it!

(F. H. M.)

The martial melody should be sung in a jovial and rollicking mood, with somewhat rough and ready expression, and with a solid, sonorous quality of voice. The tempo is essentially moderate, and its type, if not its spiritual content, makes the song inappropriate for the woman singer.

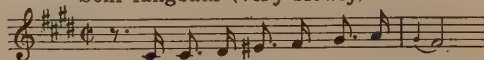
DER WANDERER

(The Wanderer)

Poem by Schmidt von Lübeck
 Original key, E major

Composed 1816 (?)
 Op. 4, No. 1

Sehr langsam (Very slowly)



Ich kom-me vom Ge - bir - ge her,
 I come here from moun-tains a - far,

The wanderer descends from the hills; the valley is misted, the sea roars. He roves, disconsolate, his sighs ever asking, "Where?" The sun seems cold, the flowers pale, life is staled and speech but empty sound. Everywhere he finds himself a stranger. "Where are you, land of my love, sought for, divined, and never known?" he cries. "Land green with hope, where my own roses bloom, where walk my friends, where my own dead shall rise, and where they speak my tongue, where are you? I rove, disconsolate, my sighs still ever asking, 'Where?' A spirit-voice breathes to me like an echo: 'There, where you are not, there is happiness.'"

An imposing song of the soul's quest, never realized, of the *pays bleue* of eternal happiness, which never can be found. It opens in a slow tempo describing a landscape of barren mountains, misty vales and roaring sea. A mood of loneliness, sad longing and hope ever disappointed dominates. The tempo grows animated, but not fast, at "Wo bist du?" There is an even greater increase in tempo at "Das Land, das Land, so hoffnungsgrün." This section, however, is frequently taken too fast.

There is a return to the original slow tempo in the concluding section, "Ich wandle," but the singer should not overlook the *alla breve* time. (There is another song, "Der Wanderer," by Schubert, Op. 65, No. 2, a setting of Schlegel's poem beginning, "Wie deutlich des Mondes Licht zu mir spricht.")

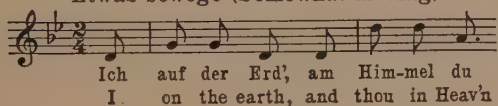
DER WANDERER AN DEN MOND

(The Wanderer to the Moon)

Poem by J. G. Seidl
Original key, G minor

Composed 1826
Op. 80, No. 1

Etwas bewegt (Somewhat moving)



"I on earth, you in the sky, sturdily on we fare.
I, sober, sad, you mild and clear, wherein do we differ?
A stranger I roam from land to land, without a country,
all unknown; up hill, down dale, through wood and
wold, and never find a home. But your path is from
the cradle of the West to the grave of the East, you
cross all lands and yet are at home wherever you may be.
The endless reaches of heaven are your native land.
O happy is he who, wherever he may roam, still stands
on his natal soil."

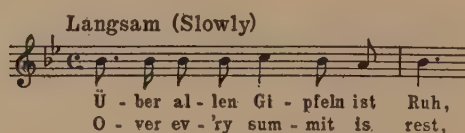
A short song to which Schubert, as in so many other cases, has lent the interest of a variegated arrangement of his material. The *arpeggio* and chord accompaniment provides a harmonic background for the voice in accordance with its folk-song style and buoyant rhythm. It should be sung in a plain, natural style and in fluent tempo. A change of vocal color will be effective when the key changes to major at "Du aber wanderst auf und ab."

WANDERERS NACHTLIED [1]

(Wanderer's Night-Song)

Poem by Johann Wolfgang von Goethe
Original key, B flat major

Composed (?)
Op. 96, No. 3



This first "Wanderer's Night-Song" by Goethe, like the second, which follows, is a song of peace. In this instance, however, it couples a description of the peace of nature at the evening hour when, "Peace rests on the forest, hardly a breath stirs in the tree-tops, the birds are mute," with the promise that soon the one whom the singer addresses will also find rest.

The fourteen measures of the song should be sung slowly and in *mezza voce* throughout. The quietude and stillness of evening are pictured, and attention should be given the delicate rhythmical effects which should be brought out in strict time and without blurring.

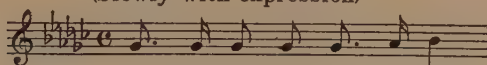
WANDERERS NACHTLIED [2]

(Wanderer's Night-Song)

Poem by Johann Wolfgang von Goethe
Original key, G flat major

Composed 1815
Op. 4, No. 3

Langsam, mit Ausdruck
(Slowly with expression)



Der du von dem Him - mel bist,
Thou from Heav - en high who art,

An eleven-measure invocational prayer, part declamatory, part lyric in character. "Thou who art from Heaven above, who stillest all pain and woe, who doubles the bliss of the doubly wretched: Ah, I am weary of contending! To what end is all my suffering and my pleasure? Come, gentle peace, and fill my breast!"

With due regard for the stately character of the accompaniment, this song should be projected by the singer in at slow tempo, with a softly chanting voice, and in a manner which expresses its broad, deep longing for peace unending.

DAS WANDERN

(Wandering; also known as: The Miller's Song)

See: DIE SCHÖNE MÜLLERIN, No. 1

WAS IST SYLVIA?

(Who is Sylvia?)

See: AN SYLVIA

WASSERFLUT

(The Watercourse; *also known as:* The Torrent)

See: WINTERREISE, No. 6

DER WEGWEISER

(The Guide-Post; *also known as*: The Sign-Post)

See: WINTERREISE, No. 20

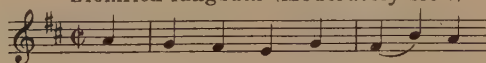
DAS WEINEN

(Tears)

Poem by C. G. von Leitner
Original key, D major

Composed 1827
Op. 106, No. 2

Ziemlich langsam (Moderately slow)



Gar - tröst - lich kommt ge - ron - nen
Con - sol - ing flows the ho - ly font

The poem sings the praise of tears, is an eulogy of their consolatory qualities. "Solace-bringing, they flow from emotion's holy font, a bitter, hot, clear spring of healing. The anguished, grieving breast that seeks relief must plunge into their flood. A secret magic power dwells in these waters, a healing balm for wounded hearts. It swells with your sufferings, and rolls away the stone of grief that weighs the heart." The poet continues to develop his theme in two additional verses, concluding with an assurance that to the night of weeping succeeds the dawn of joy.

A quiet, serene and consolatory mood prevails. The tempo is moderate and there should be no dragging. The accompaniment should be played very smoothly and *legato*, as on an organ, in keeping with the chorale-like character of the melody.

WER NIE SEIN BROD MIT TRÄNEN ASS

(Who Ne'er His Bread With Tears Did Eat)

See: GESÄNGE DES HARFNER'S, No. 2

WER SICH DER EINSAMKEIT ERGIEBT
(Whoe'er for Loneliness Doth Strive; *also known as:*
Solitude)

See: GESÄNGE DES HARFNERS, No. 1

DIE WETTERFAHNE
(The Vane; *also known as:* The Weathercock)

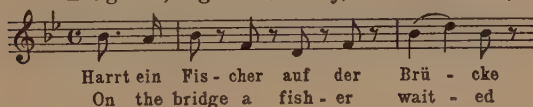
See: WINTERREISE, No. 2

WIEDERSCHEN
(Reflection)

Poem by Franz von Schlectha
Original key, B flat major

Composed 1828
Posthumous

Langsam, zögernd (Slowly, with hesitation)



Tom, the fisher lad, is leaning on the bridge-rail—his sweetheart is late at the tryst. Sulkily he looks down into the brook and day-dreams. But she is hiding among the lilac-bushes, and her face is reflected in the clear water, more faithfully than by a painter's hand. And he—he sees it. He recognizes her ribbons, her radiant smile, and has to grip the railing lest they draw him down.

In this graceful little fancy the teasing, humorous mood which characterizes it should be well brought out. The first part should be sung rather slowly and hesitantly. Afterward, at "Und er kennt die Bänder," the melody may be taken in a more fluent style.

WIEGENLIED

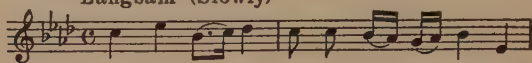
[1]

(Cradle Song; also known as: Lullaby)

Poem anonymous
Original key, A flat major

Composed 1816
Op. 98, No. 2

Langsam (Slowly)



Schla-fe schla-fe, hol-der sü - sser Kna-be,
Slum-ber, slum-ber, dear-est, sweet-est ba-by,

The mother sings her babe to rest in a pleasing poetic variant of the conventional lullaby-text, concluding with the promise that if the child will go to sleep mother will place a rose or lily in its tiny hand on its awakening.

This charming slumber-song should be sung with sweet and amiable vocal expression and, for the most part, *mezza voce*. The *crescendo* waves at "Alle Wünsche, alle Habe," and at "Eine Lilie, eine Rose," should be very slight. No retard should be made throughout the song, in order not to disturb its even rhythm.

WIEGENLIED

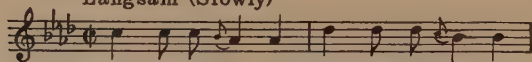
[2]

(Cradle Song)

Poem by J. G. Seidl
Original key, A flat major

Composed (?)
Op. 105, No. 2

Langsam (Slowly)



Wie sich der Äug-lein kind-lich-er Him-mel,
Now lit-tle eyes their heav-ens are veil-ing

In a somewhat more florid development of the lullaby poem than its predecessor, Seidl dwells on the angelic aspect of sleeping childhood whose cheek, "rose-tinted by slumber," has been breathed upon by the "Roses of Eden," about whose innocent mouth angels hover, and whose guileless hands they fold in prayer. "Fair are dreams once we have prayed, and waking is dreaming's reward."

The graceful song-theme bears a striking resemblance to that of the Andante from Schubert's A minor string-quartet. The song should be sung in a gentle tone of voice, *legato* and in a slow tempo; but the *alla breve* is essential. The grace-notes should be executed rather slowly and leisurely. Woman is traditionally so well-established as the singer of cradle-songs, that a male projection seldom seems quite convincing.

WINTERREISE

(Winter Journey; *also known as*: The Wintry Road)

A cycle of poems by Wilhelm Müller

Composed 1827
Op. 89, Nos. 1-24

The twenty-four numbers of this cycle, including some of the best songs ever written, are enough to establish Schubert as the greatest among song-writers. As Heuberger, his biographer, has said: ". . . among the most moving works of the literature of all ages, on a level with the Book of Job and certain passages in Ecclesiastes, 'The Winter Journey' takes a place in the first rank."

Schubert's second cycle is the antithesis of his first. The music of "The Maid of the Mill" is limpid, tender and youthful in spirit; that of "The Winter Journey" sombre and depressing. Bourgault-Ducoudray says: "A winding-sheet of snow covers the countryside; the frozen streams no longer flow. Nature is lifeless. At night every sound is sinister: the prolonged barking of the dogs, the creaking of the weathervane, the fury of the winds unleashed, twisting the branches of the skeleton trees. In this terrifying environment moves a man devoured by love's malady. Hope has abandoned him. His soul, his spiritual self, is disordered; his life has lost its objective. Alone in darkest night, in the implacable winter, he pushes on blindly, fleeing from the town in which lives the woman who has betrayed him."

The figure of the faithless sweetheart appears as a mere silhouette in this cycle; and interest in the torments of the wretched lover would be increased if more were known of their cause. With the exception of a few numbers all the songs of the cycle seem "wrapped in crape." It is "winter" music in the truest sense of the word; and as one commentator has said, aside from its great difficulty of interpretation, "the whole work bears the impress of an austerity, an absence of effects, which is often disconcerting to singers."

In fact, it is not easy to consider the interpretation of this most genial of all cycles in brief. The songs make the highest demands on performer and listener alike since they pertain, without exception, to the darker, more shadowy side of the emotions. They depict mental anguish in all its phases, from weary melancholy to mocking self-torment and broken-hearted yearning for death. Nature, barren and wintry, cold, bleak and disconsolate, provides a fit background for all this suffering and agony. It should be remembered, in all these songs, even when the extreme limits of dramatic and pathetic expression have been reached, that the melodic line still retains its perfect lyric beauty, noble form and melodious charm. This the singer should not forget. The accompaniments, notably genial even from a pianistic point of view, express that which words cannot say.

While this cycle may be rendered by all voices, the best results will be obtained if it be sung by a tenor or a baritone with a warm and sympathetic tone.

1.

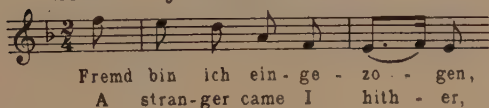
GUTE NACHT

(Good Night; *also known as: Farewell*)

Original key; D minor

(Establishing the fundamental mood of the cycle, the hero bids his faithless love adieu)

Mässig, in gehender Bewegung
(Moderately with motion)



A stranger, as he entered the town, the lover leaves it and the sweetheart who has abandoned him. ("I hear the bloodhound baying, I see the bolted door"), to vanish from her ken into the dark winter night. He has left one last message for her to read at morn: "Good-night, my love, good-night!"

The tempo is that of the somewhat weary pace which must be maintained throughout the song. A change of tone-color should be made at "Das Mädchen sprach von Liebe," and again at "Will dich im Traum nicht stören." The singer may linger slightly on the words "Gute Nacht."

2.

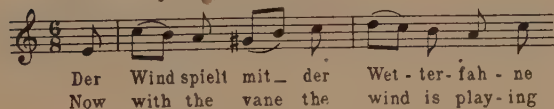
DIE WETTERFAHNE

(The Vane; *also known as: The Weathercock*)

Original key, A minor

(Here the lover's irony, delicately marked in the preceding song, grows more caustic and bitter)

Ziemlich geschwind, unruhig
(Moderately fast, restless)



The wind toys with the vane on his sweetheart's housetop, mocking the lover's sorrow. Had he noticed it before, he would not have centered his hopes in one who has renounced her old love, though it break his heart, to become a rich man's bride.

The song moves in a swift and restless tempo. In the accompaniment the fluttering figure of the weather-

vane in the wind (legato octaves with concluding trills) should be heard. The *fermate* so frequently occurring should be well observed.

3.

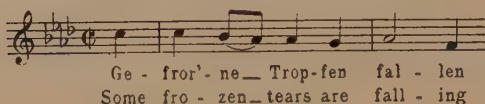
GEFROR'NE TRÄNEN

(Frozen Tears)

Original key, F minor

(The lover symbolically evokes his anguish)

Nicht zu langsam (Not too slowly)



Ge - fror' - ne — Trop - fen fal - len
Some fro - zen — tears are fall - ing

Penetrant and expressive, Beethovenian in style, this song makes the lover ask how it is that the tears of anguish which rise so hot and ardent from his breast, as though they would melt all winter's ice, freeze as they fall from his cheek?

The tempo, *alla breve*, should not be too slow. The *staccato* notes in the prelude should be well brought out, and attention paid to the contrapuntal phrase whose one accented note naïvely expresses the fall of the tear. The final phrase should be sung in a strong, solid voice.

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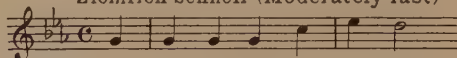
ERSTARRUNG

(Benumbed; *also known as*: The Frozen Heart)

Original key, C minor

(A passionate cry, the utterance of an anguished soul)

Ziemlich schnell (Moderately fast)



Ich such' im Schnee ver - ge - bens
I seek in vain her foot-steps

In this superb plaint the lover laments that he cannot trace in the snows the footprints of the girl who crossed the green plain hanging to his arm. He bids

his burning tears dissolve the snows, so that he may kiss the ground she trod. Grass and flowers have vanished, and her picture is fixed in his frozen heart only to melt away if it should thaw.

Benumbed sensibilities and barren desolation characterize this inspired song. It should be sung in a fast tempo, with a note of suppressed suffering flaring up into an occasional burst of passion, as at "Meinen heissen Tränen," and "Schmilzt je das Herz mir." A change of color should be introduced at "Wo find' ich eine Blüte." The smooth basic melody in the prelude, expressive of sorrow and subdued agitation, must be well defined.

5.

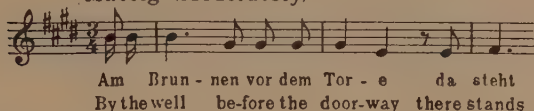
DER LINDENBAUM

(The Linden-Tree; *also known as*: The Old Elm)

Original key, E major

(A comparison between former happiness and present misery)

Mässig (Moderately)



With the naïf and simple freshness of a folk-song the lover recalls his dreams beneath the linden in whose bark he carved his vows. And now that he takes his way into the darkness, where cold winds blow, the tree's rustling branches murmur: "Here you would find peace." Hours removed from the spot the words still echo in his ear.

The opening phrases of this delightful song suggest a folk-melody, and as such it should be sung—with simple, natural expression. The accompaniment, not lacking in difficulties, should be played in a light, easy manner. At the beginning of the song, a gentle zephyr drifts through "The Linden-Tree," later to yield to a rough, wintry blast at "Die kalten Winde bliesen."

6. •

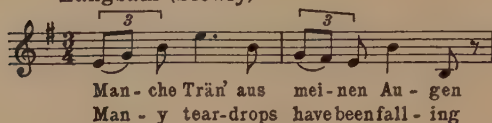
WASSERFLUT

(The Watercourse; *also known as: The Torrent*)

Original key, F sharp minor

(The lover poetically uses his tears
of anguish as messengers of
love)

Langsam (Slowly)



The cold snows greedily absorb the hot tears falling from the lover's eyes. When the ice breaks and the snows melt he begs that they will let their course be guided by his tears, which will lead their torrent through the streets of the town where his sweetheart's dwelling stands.

The constantly recurring triplets in the voice-part should be sung very evenly and slowly, and should never be blurred. A different coloring of voice is called for at "Wenn die Gräser sprossen wollen." The final phrase in both verses should be sung with a strong voice.

7.

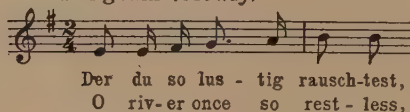
AUF DEM FLUSSE

(On the River; *also known as: The Ice*)

Original key, E minor

(Again the lover turns to Nature
for analogies to depict his
heart's anguish)

Langsam (Slowly)



The wild river's torrent is covered with a hard crust of ice, in which the lover graves with a sharp stone his love's name, and the day and hour of their meeting and

parting, all encircled by a broken ring. Is not the stream an image of his own heart? Does not the river, like his heart, swell savagely beneath its icy sheath?

A mood of deep melancholy pervades the song. The tempo is slow, and the phrase "Wie still bist du geworden" must be sung very softly, almost like a whisper. The same holds good of "Liegst kalt und unbeweglich." At the more dramatic outburst, "Ob's unter seiner Rinde," the tempo may be slightly accelerated.

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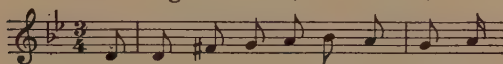
RÜCKBLICK

(Looking Back; *also known as*: The Days That Were)

Original key, G minor

(Another comparison of the happy past with the unhappy present)

Nicht zu geschwind (Not too fast)



when blissful memories of bygone days come to the wanderer's mind, at "Wie anders hast du mich empfangen." The final phrase should die away in a faint *pianissimo*.

9.

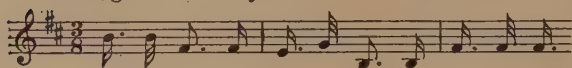
IRRLICHT

(Will-o'-the-Wisp)

Original key, B minor

(The lover turns Schopenhauer, but on a basis of emotion, not logic)

Langsam (Slowly)



In die tief-sten Fel-sen-grün-de lock-te mich
In the deep-est rock-y maz-es leads me on

A will-o'-the-wisp lures the hapless wander into a rocky maze. But he is used to being misled. After all, joy and sorrow are both illusory. Every river flows into the sea, every sorrow finds a grave.

In this fantastic number, form and melodic sequence are not forgotten, while the bizarre accompanimental handling of the capricious theme maintains the atmosphere of illusion. The florid voice-part should be sung with due regard for the dramatic quality of the song, and the contrast between the *legato* and the detached vocal phrase should be well brought out.

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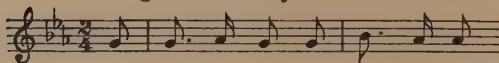
RAST

(Rest)

Original key, D minor

(Repose but gives the heart a chance to feel more keenly the sting of anguish)

Mässig (Moderately)



Nun merk' ich erst wie müd' ich bin,
'Tis on - ly now, at last at rest,

Not until he lies down to rest in a charcoal-burner's hut does the lover realize that, pushed on by the storm-winds through the icy night, he is weary. But repose and quiet only make his heart the more susceptible to the sharp sting of grief.

The pulsating, syncopated accompaniment will support the singer in the mood of energetic impetuosity peculiar to the song. A careful observance of the contrast between the alternating *piano* and *forte* passages is of value in bringing out its tragic effect.

11.

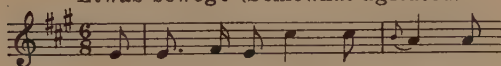
FRÜHLINGSTRAUM

(Spring Dream; *also known as*: A Vision of Spring)

Original key, A major

(A winter dream of spring and love that brings yearning in its train)

Etwas bewegt (Somewhat agitated)



Ich träum-te von bun - ten Blu - men,
I dreamt of the bright-hued flow - ers,

The lover dreamt of May flowers, green meadows, singing birds. He woke at cock-crow in the darkness and cold, while ravens cawed from the roof. But the window-pane blossomed in frosted flowers and leaves. Need one laugh at the dreamer who sees spring flowers in the winter-time?

He dreamt of a beautiful girl who gave him love for love, of hearts, kisses and rapture. At cock-crow his heart awoke; in his loneliness he recalled his dream. He closed his eyes, his heart beat fondly: When will the white frost-flowers turn green? When will he again clasp his sweetheart?

A strong undertone of dejection in the music confirms the mood of the poem. An exact observance of the expression-marks, and, especially of the varying

tempi—*Poco animato*, *Vivace*, *Lento*, *Poco più animato*, *Vivace* and *Lento*—is indispensable if that mingling of joy and sadness, anticipation and longing which gives the song its peculiar beauty is to be properly “put across” by the singer.

12.

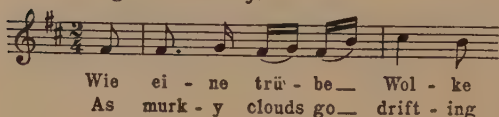
EINSAMKEIT

(Solitude; also known as: All Alone)

Original key, D minor

(The air is still, the world filled with white radiance—but the lover never was so unhappy when the tempest used to rage)

Langsam (Slowly)



“Like a murky cloud through clear skies, like a faint breeze stirring in the pine-tops, the lover languidly drags his weary way through life’s cheerful bustle, alone, and without a greeting sped or given. Ah, why is the air so tranquil, the world so radiant? In the days when tempests raged he was never so wretched.”

The whole song is cast in a mood of pensive desolation. The singer should express agitation at “Ach, dass die Luft so ruhig,” returning to a quieter mood at “War ich so elend nicht.”

13.

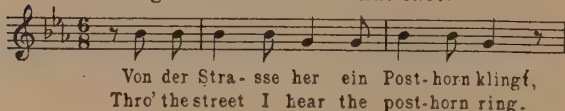
DIE POST

(The Post; also known as: The Postman)

Original key, E flat major

(With this song, the lover’s gloom and anguish begin to grow more and more pronounced)

Etwas geschwind (Somewhat fast)



"The postman's horn sounds in the street. O heart of mine, why do you beat so high? The postman has no letter for me, why beat so fast and urgently, my heart? Yes, he comes from the town where once I had a cherished love, O heart of mine! Would you like to ask him how she does, my heart?"

To a rather commonplace poem Schubert has written music surprisingly rich in movement, color, passion and originality. Its picturesqueness and energy are extraordinary and traversed by a deep vein of sadness. Unfortunately, this well-known song is often taken too fast. The accompaniment imitates the rapid trotting of the horses and the sound of the "postillion's horn" of the early nineteenth-century post-chaise. The postillion played the melodies on his horn in moderate rhythm, and in a fresh and energetic, but not in a nervously excited, hasty manner. Keeping this in view, it will be easy for the performer to find the right style and tempo for the rendering of this charming song.

A melancholy finale due to disappointment at the non-arrival of a letter might reasonably have been expected, but Schubert seems to have been carried along by the stirring movement of the post-chaise itself to a more vigorous and animated development of his close.

14.

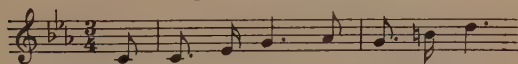
DER GREISE KOPF

(The Gray Head; *also known as: Grey Hairs*)

Original key, C minor

(The grave is still too far away,
is the luckless lover's lament)

Etwas langsam (Somewhat slowly)



Der Reif hat ei - nen wei - ssen Schein
The frost has strewn a whit - ey sheen,

"The frost has whitened my hair; I though old age had marked me and was glad. Yet the frost thawed;

my black hair has returned—I shudder at my youth. It is a far way to one's bier! 'Twixt sunset and the dawn many a head turns white. Yet mine—though far I've journeyed—still is black!"

Grandiose in its sincerity, and vibrant with an emotion whose intensity is largely due to the employ of the simple chord of the dominant in the initial phrase, this song should be sung in slow measure and in a spirit of quiet resignation.

15.

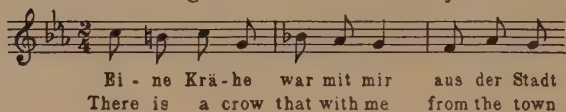
DIE KRÄHE

(The Raven; *literally*: The Crow)

Original key, C minor

(The sombre evocation of the death-thought reappears in this song)

Etwas langsam (Somewhat slowly)



"A raven kept me company when I left the town. Until this day it has circled about my head. Raven, strange bird, will you not leave me? Do you hope soon to fasten on my corpse as your prey? My staff will help my wandering steps for no long distance. Ah, raven, for once let me see faithfulness unto death!"

Said to have been one of Rubinstein's favorite Schubert songs, this colorful melody is marked by grandiose sadness and lugubrious power. The eighth-notes in the opening phrase of the voice-part should be sung very evenly and in strict time, so as to bring about a sense of monotonous hopelessness. The genial piano-part of the song imitates the lazy flapping of the raven's wings, and should be played somewhat slowly.

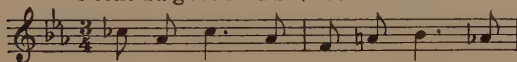
16.

LETZTE HOFFNUNG

(The Last Hope; *also known as: One Last Hope*)

Original key, E flat major. (A lone leaf on the wintry bough
contributes its analogy for the
cycle's epitome of sorrow)

Nicht zu geschwind (Not too fast)



Hie und da ist an den Bäu - men
Here and there up - on the branch - es

"Here and there tinted leaves linger on the branch. I stand before the tree and my gaze hangs its hopes on a single leaf. When the wind toys with it I tremble. For if it fall, my hopes fall with it. And I will sink to earth weeping upon their grave."

The text's mood of hopelessness and desolation prevails in the music. The tempo is not so slow as that which the singer might generally be inclined to take. A retard should be made at "Fällt mit ihm die Hoffnung ab." The accompaniment suggests the sound of falling leaves (the song's French title, incidentally, is "La dernière feuille"—"The Last Leaf"), and the *staccato* notes should be well observed.

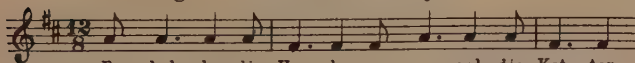
17.

IM DORFE

(In the Village; *also known as: The Village at Night*)

Original key, D major (Wandering village streets while
all sleep, the lover asks why
he, whose dream is over,
tarries with the sleepers)

Etwas langsam (Somewhat slowly)



Es bel - len die Hun - de, es ras - seln die Ket - ten,
The watch-dogs are bark-ing, their chains they are shak-ing,

"Tugging at their chains the watch-dogs bark while all sleep in the village, haunted by dreams of good and

ill, dreams that pass with dawn. They have had their share; they may even look forward to recapturing their vanished dreams again. Bark, ye ban-dogs, let me not slumber in slumber's hour! All my dreams are over—why do I tarry among the dreamers?"

The singer in his projection of the song should remember that he must bear in mind the atmosphere of the sleeping village through which the aimless wanderer passes in the night. The accompanist should do justice to the programmatic allusions to the growling watch-dogs as they occur.

18.

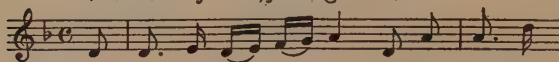
DER STÜRMISCHE MORGEN

(The Stormy Morning; *also known as: The Stormy Day*)

Original key, D minor

(In nineteen rapid measures we here have a miniature storm, "as perfect in its way as the introduction to Wagner's 'Walküre'")

Ziemlich geschwind, doch kräftig
(Moderately fast, yet vigorous)



Wie hat der Sturm zer - ris - sen des Him - mels
How hath the tem - pest riv - en the gray robe

"How the storm has rent the sky's gray robe! Cloud-tatters flutter, struggling weakly, red tongues of fire flashing among them. It is a morning to my liking. My heart sees its own self mirrored in the skies—naught but winter, cold and fell."

The song should be sung with dash and a solid tone of voice, in a fast and energetic rhythm. There should be no retard at the final phrase. The accompanist, in view of the blustering rhythms and tempestuous harmonies, should be careful not to overpower the singing voice. The mood is that of the wretched youth who sees in storm-torn and lightning-riven skies the image of his own heart.

19.

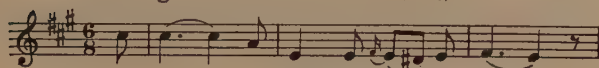
TÄUSCHUNG

(Illusion; also known as: The False Gleam)

Original key, A major

(Self-deceit is the only resource
left the hero—the false gleam,
any lie, is his only hope)

Etwas geschwind (Somewhat fast)



Ein Licht—tanzfreund-lich vor mir her,—
Be—fore— me flits a friend-ly light,—

“The cheery light lures me on; I follow and see it is but a Will-o’-the-wisp. Ah, one so wretched gladly welcomes the gay falsehood that promises warmth and shelter amid night’s icy gloom—a house, and one dear face within! Illusion is my only gain.”

The tempo is rather fast, and the whole song should be sung fluently and somewhat restlessly. The accompanist should bring out the dancing lightness of the ascending *staccato* chords, suggestive of the *ignis fatuus*, with neatness and with ease.

20.

DER WEGWEISER

(The Guide-Post; also known as: The Sign-Post)

Original key, G minor

(This saddest of musical sign-posts
points the way to that “un-
discovered country from
whose bourne no traveller
returns”)

Mässig (Moderately)



Was ver-meid’ ich denn die We—ge,
Why-for-sake I then the high-way,

“Why do I shun the beaten paths? Why do I seek the hidden trails through the mountain snows? I have harmed no man, why must I then avoid the human race? What insensate longing drives me into the wastes?

In the roads are sign-posts, pointing cityward, and I wander endlessly, seeking the peace I cannot find. Yet one guide-post's finger I must heed; one road I must take, a road along which none has ever returned."

The noblest musical realism is given heart-rending application in this song, whose mood is one of dejection and a deadly mental depression bordering on the pathological. At "Einen Weiser seh' ich stehn," the unchanging G of the melody during the six measures in which the lover's eyes stare fixedly at the guide-post is a major effect, which should be well brought out by the singer. In the second part the monotonous repetitions create the atmosphere of utter hopelessness which the singer must express.

21.

DAS WIRTSHAUS

(The Wayside Inn; *also known as: The Inn*)

Original key, F major

(This "Tavern" is the grave, and even here the wanderer can find no repose, for all the rooms are filled)

Sehr langsam (Very slowly)



Auf ei - nen Tod - ten - a - cker hat mich mein Weg
Now in - to this lonegrave-yard my toil-some way

"My road has led me to the churchyard, and methought I would enter in. The green wreath that decks each grave is the bush inviting the weary wanderer to seek the tavern cool. Are all the chambers taken in this inn? I am fain to sink to earth with deadly lassitude. O heartless tavern, will you not take me in? Then on again, my trusty pilgrim staff!"

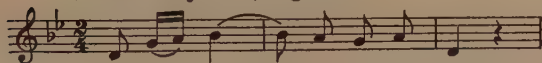
The dirge-like introduction fixes the song's mood of ineffable grief. The melody whose sheer musical beauty expresses a sadness beyond tears, should be sung with the finest vocal application of rich, plastic but soft tones, very *legato* and without retards or accelerations.

22.

MUT

(Courage)

Original key, A minor

(Here the lover's provocative
defiance vainly flaunts itself
in his sorrow's face)Ziemlich geschwind, kräftig
(Moderately fast, vigorous)

Fliegt der_ Schnee_ mir ins Ge- sicht,
When the_ snow_ falls on my cheek,

"The snow flies in my face; I shake it off. When my heart speaks in my breast I sing loudly and gaily. I am deaf to what it would tell me; refuse to feel its complaints—only fools complain. Merrily I push along, breasting wind and storm. If there's no God on earth, I'll be my own God."

In this song the desolate wanderer endeavors to react in manly fashion against his grief. There is an energetic spirit of new hope, courage and fearlessness. But the song is principally in minor, its briskness is deceptive. It is actually "a vain effort, disconsolate, like all the others." It should be sung fairly fast and in rugged rhythm; soft and slightly retarding at "Wenn mein Herz," strongly and in a more rapid tempo at "Sing ich hell und munter."

23.

DIE NEBENSONNEN

(The Mock Suns; *known in French as: La Parhélie—*
The Parhelion)

Original key, A major

(A glorious burst of desperation,
as the last ray of light leaves
the horizon)

Nicht zu langsam (Not too slowly)



Drei Son- nen sah ich am Him- mel steh'n,
Three suns I saw in the heav'ns a- bove,

"I saw three suns in the skies and looked at them long and steadfastly. Starkly they stood and shone, as though they never would leave me. Ah, ye are not my suns! Stare other men in the face! Time was I called three suns my own, now two have set. Would that the third might follow them, for I would be happier in the dark!"

In this song the initial, recurring four-measure vocal theme serves as a pivot on which the song turns, occurring in 20 out of its 33 measures, and stressing its mood of despair. The singer should take it in a fairly slow but fluent tempo, with a voice plastic yet soft. Strong, solid tones, however, are called for at "Und sie auch standen da," and again at "Ja neulich hat' ich."

24.

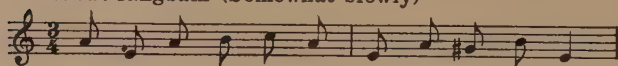
DER LEIERMANN

(The Organ-Player; *also known as:* The Organ-Grinder;
The Hurdy-Gurdy; *and* The Hurdy-Gurdy Man)

Original edition, B minor

(A masterpiece of pathos serves to
end the cycle with a heart-
rending picture of human
wretchedness)

Etwas langsam (Somewhat slowly)



Drü-ben hin-ter'm Dor-fe steht ein Lei-er-mann,
There be-hind the vil-lage stands an or-gan-man,

"Back of the village stands a hurdy-gurdy man (the hurdy-gurdy is a primitive cranked street-organ with strings, with a drone-bass; and *not* a hand-organ) whose stiff fingers turn the crank as best they may. Barefoot he shambles over the ice, his tin cup ever empty. None care to listen; none spare him a glance. The dogs snarl at the old man; but he takes whatever comes and turns the crank: his hurdy-gurdy's never still. You quaint old chap, shall I join you? And will you turn your crank the while I sing my songs?"

The old ambulant musician, ceaselessly grinding out the same air on his barrel-organ, lest his cup remain empty, yet only succeeding in making the dogs bark with his discordant drone, represents the acme of grotesquely realistic pathos. A radical departure from Schubert's style, the monotonous form of the melancholy accompaniment, the sincerity of declamation, the intentional simplicity of the music, make this a song apart. It is truly the cry of a wounded soul, hopeless in its despair, yet softened, resigned and relieved to have uttered its lament.

H. T. Fink has said, and with truth, of this song: "Though the music is thus simply a mirror of the text, one cannot help reading into it a bit of autobiography—for did not Schubert, also, sing on incessantly; and did not his tray, too, like that of the hurdy-gurdy player, remain forever empty? Lachner saw him selling some of these 'Winter Journey' songs to a publisher for twenty cents apiece."

The singer should bear in mind that this final song is one of the most dramatic features of the cycle. The inconsequential little musical phrase, with its accompaniment of empty fifths, represents not only the hurdy-gurdy, but also the aimless mood and broken spirit of the grieving wanderer amid the winter snow and ice. The tempo must not be dragged, and the even value of the notes of the voice-part should be well maintained, without retards or accelerations. The final phrase should be sung with a strong voice.

DAS WIRTSHAUS

(The Wayside Inn; *also known as*: The Inn)

See: WINTERREISE, No. 21

WOHIN?

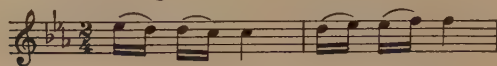
(Whither; *also known as*: The Brook)

See: DIE SCHÖNE MÜLLERIN, No. 2

WONNE DER WEHMUT

(Rapture of Melancholy; *also known as*: Idle Tears)Poem by Johann Wolfgang von Goethe
Original key, C minorComposed 1815
Op. 115, No. 2

Etwas geschwind (Somewhat fast)



Trock-net_ nicht, trock-net_ nicht,
Dry_ them not, dry_ them not,

Goethe addressed this poem to Frau von Stein (February, 1776). "Do not staunch the tears of a love that endures. Ah, only to him whose eye is still half-dried does the world seem dead and empty! Then do not staunch the tears of unrequited love!"

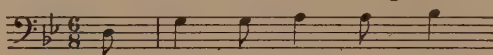
This brief, twenty-measure song should be sung with simplicity, yet with much feeling. It is rather fast and fluent in tempo.

DER ZÜRNENDE BARDE

(The Angry Bard)

Poem by Franz Bruchmann
Original key, G minorComposed 1823
Posthumous

Geschwind, kraftvoll (Fast, vigorous)



Wer wag't's, wer wag't's, wer wag't's,
Who dares, who dares, who dares,

"Who dares destroy my lyre while my strength holds out for vengeance? Come, all ye who would venture, for the dark cavern is its birthplace. Its wood was hewn from a giant oak about which our sires danced in Wodan's honor. Its strings I tore from the sun, his glowing rays, when once in raptured bliss he sank into the vale. And the ancestral oak, the red sunset gold, O lyre of mine, you never will deny the while the gods smile on me!"

The opening phrases should be sung with flaming indignation and courage. A spirit of enthusiastic devotion to art and to the ideal permeates the whole song which, in the nature of things, is best suited for a male voice.

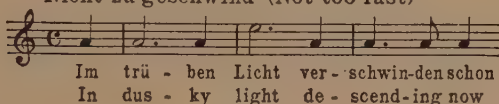
DER ZWERG

(The Dwarf)

Poem by Matthäus von Collin
Original key, A minor

Composed 1823 (?)
Op. 22, No. 1

Nicht zu geschwind (Not too fast)



The hills fade in the dusk; on glassy ocean waves floats the barque holding the Queen and her Dwarf. She scans the sky in whose blue distances, webbed with light, gleams the pallid ribbon of the Milky Way. "Never have ye lied to me, ye stars!" she cries. "Soon I must perish, so runs your rede, and I am glad to die." The Dwarf, amid blinding tears, casts round her neck the cord of crimson silk. "By your own fault you suffer. You preferred the King to me; and now your death alone will make me glad. I'll ever hate myself, whose hand destroyed you, yet you are doomed to die." Her hand rests on her heart, apulse with youth; great tears fall from her eyes, upraised to heaven. "Ah, may my death not burden you with sorrow," she says. The Dwarf kisses her pale cheek; a moment more—her soul has flown. Her slayer lets the body glide into the sea; his heart aglow with longing unappeased. No mortal shore again will bear the imprint of his foot.

This tragic ballad Schubert is said to have composed almost "in the twinkling of an eye," while a friend was waiting to take a walk with him. A powerful song, in a sombre *macabre* mood, it calls for convincing dramatic

expression and a strong voice on the singer's part. The style is that of the descriptive monologue in ballad form. The tone-color should change according as the Queen or the Dwarf is speaking, and again when the scene itself is described. A *fortissimo* climax is reached near the close of the Dwarf's last speech, and again, when—his heart torn with emotion—he consigns the body to the sea. The final phrase should be sung in a subdued voice.

ENGLISH TITLES

- ABOVE WILDEMANN. See *Über Wildemann*
 AFAR. See *In der Ferne, Schwanengesang, No. 6*
 AFTER WORK. See *Am Feierabend, Die Schöne Müllerin, No. 5*
 ALINDA. See *Alinde*
 ALL ALONE. See *Einsamkeit, No. 12*
 ALMIGHTY, THE. See *Die Allmacht*
 ALPINE HUNTER, THE. See *Der Alpenjäger*
 ALPINE RANGER, THE. See *Der Alpenjäger*
 ANGEL OF BEAUTY. See *Sei mir gegrüsst*
 ANGRY BARD, THE. See *Der zürnende Barde*
 ANSELMO'S GRAVE. See *Am Grabe Anselmos*
 AT ANSELMO'S TOMB. See *Am Grabe Anselmos*
 AT MIDNIGHT. See *Um Mitternacht*
 AT SUNSET. See *Im Abendrot*
 AT THE DOORS OF THIS GREAT CITY. See *An die Türen will ich schleichen, Gesänge des Harfners, No. 3*
 ATLAS. See *Der Atlas, Schwanengesang, No. 8*
 AUBADE. See *Morgengruss, Die schöne Müllerin, No. 8*
 AVE MARIA. See *Ave Maria*
 BARD, THE. See *Der Sänger*
 BEAUTIFUL MILLER MAID, THE. See *Die schöne Müllerin*
 BECALMED. See *Meeresstille*
 BELOVED PRESENCE, THE. See *Nähe des Geliebten*
 BENUMBED. See *Erstarrung, Winterreise, No. 4*
 BIRDS, THE. See *Die Vögel*
 BLIND BOY, THE. See *Der blinde Knabe*
 BROOK, THE. See *Wohin? Die schöne Müllerin, No. 2*
 BROOK'S LULLABY, THE. See *Des Baches Wiegenlied, Die schöne Müllerin, No. 20*
 BY THE LAKE. See *Am See*
 BY THE SEA. See *Am Meer, Schwanengesang, No. 12*
 BY THE STREAM. See *Am Strome*
 CALL, THE. See *Halt! Die schöne Müllerin, No. 3*
 CALM AT SEA. See *Meeresstille*
 CARRIER-DOVE, THE. See *Die Taubenpost, Schwanengesang, No. 14*
 CARRIER-PIGEON, THE. See *Die Taubenpost, Schwanengesang, No. 14*
 CERTAINTY. See *Mein, Die schöne Müllerin, No. 11*
 COLMA'S LAMENT. See *Kolmas Klage*
 COLMA'S SONG. See *Kolmas Klage*
 COMFORT IN TEARS. See *Trost in Tränen*
 CONSTELLATIONS, THE. See *Die Gestirne*
 CONTENT. See *Der Einsame*
 CONTENT. See *Mit dem grünen Lautenbande, Die schöne Müllerin, No. 13*
 COURAGE. See *Mut, Winterreise, No. 22*
 CRADLE SONG. See *Wiegenlied, No. 1*
 CROW, THE. See *Die Krähe, Winterreise, No. 15*
 CRUSADE, THE. See *Der Kreuzzug*
 CRUSADERS, THE. See *Der Kreuzzug*
 DAYS THAT WERE, THE. See *Rückblick, Winterreise, No. 8*

- DEATH AND THE MAIDEN. See *Der Tod und das Mädchen*
 DEATH AND YOUTH. See *Der Tod und das Mädchen*
 DITHYRAMB. See *Dithyrambe*
 DOUBLE, THE. See *Der Doppeltgänger, Schwanengesang, No. 13*
 DOUBT. See *Tränenregen, Die schöne Müllerin, No. 10*
 DRINKING SONG OF THE WALLENSTEIN' LANSQUENET. See *Der Wallensteiner Lanzknecht beim Trunk*
 DWARF, THE. See *Der Zwerg*
 DYING STRAINS. See *Schwanengesang*
 ECHO, THE. See *Das Echo*
 EDWARD. See *Eine Altschottische Ballade*
 ELLEN'S FIRST SONG. See *Raste, Krieger*
 ELLEN'S SECOND SONG. See *Jäger, ruhe von der Jagd*
 ELLEN'S THIRD SONG. See *Ave Maria*
 EMMA. See *EMMA*
 ERLAF LAKE. See *Der Erlafsee*
 ERL-KING, THE. See *Der Erlkönig*
 FAITH, HOPE AND LOVE. See *Glaube, Hoffnung und Liebe*
 FAITH IN SPRING. See *Frühlingsglaube*
 FALSE GLEAM, THE. See *Täuschung, Winterreise, No. 19*
 FALSEHOOD LOVE HAS TOLD ME, A. See *Die Liebe hat gelogen*
 FAREWELL. See *Gute Nacht, Winterreise, No. 1*
 FAVORITE COLOR, THE. See *Die Liebe Farbe, Die schöne Müllerin, No. 16*
 FIRST LOSS. See *Erster Verlust*
 FISHER. See *Der Fischer*
 FISHERMAIDEN, THE. See *Das Fischermädchen, Schwanengesang, No. 10*
 FISHERMAN'S DAUGHTER, THE. See *Das Fischermädchen, Schwanengesang, No. 10*
 FISHERMAN'S LIFE, THE. See *Fischerweise*
 FISHERMAN'S WOOING. See *Des Fischers Liebesglück*
 FISHER-SONG. See *Fischerweise*
 FLOWER-MESSAGE, THE. See *Der Blumenbrief*
 FOREST NIGHT. See *Waldesnacht*
 FORGET-ME-NOTS. See *Des Müllers Blumen, Die schöne Müllerin, No. 9*
 FROZEN HEART, THE. See *Erstarrung, Winterreise, No. 4*
 FROZEN TEARS. See *Gefrorne Tränen, Winterreise, No. 3*
 GANYMEDE. See *Ganymed*
 GARLAND OF ROSES, THE. See *Das Rosenband*
 GOOD-NIGHT. See *Gute Nacht, Winterreise, No. 1*
 GRAVEDIGGER'S LONGING FOR HOME. See *Todengräbers Heimweh*
 GRAY HEAD, THE. See *Der greise Kopf, Winterreise, No. 14*
 GREAT TWIN BRETHREN, THE. See *Lied eines Schiffers an die Dioskuren*
 GRETCHEN AT THE SPINNING-WHEEL. See *Gretchen am Spinnrad*
 GRETCHEN'S PRAYER TO THE MADONNA. See *Gretchens Bitte*
 GREY HAIRS. See *Der greise Kopf, Winterreise, No. 14*
 GROUP FROM TARTARUS. See *Gruppe aus dem Tartarus*
 GUIDE-POST, THE. See *Der Wegweiser, Winterreise, No. 20*
 HALT. See *Halt! Die schöne Müllerin, No. 3*
 HALT BY THE BROOK. See *Die schöne Müllerin, No. 3*
 HARK, HARK THE LARK. See *Morgenständchen, and Horch, horch die Lerch'*

- HARPER'S SONGS, THE. See *Gesänge des Harfners*
 HATED COLOR, THE. See *Die böse Farbe, Die schöne Müllerin, No. 17*
 HATEFUL COLOR, THE. See *Die böse Farbe, Die schöne Müllerin, No. 16*
 HEART OF SPRING, THE. See *Frühlingsglaube*
 HEDGE-ROSES. See *Heidenröslein*
 HER PICTURE. See *Ihr Bild, Schwanengesang, No. 9*
 HER PORTRAIT. See *Ihr Bild, Schwanengesang, No. 9*
 HIS LOVE WRITES. See *Der Liebende schreibt*
 HOLIDAY EVENING, A. See *Am Feierabend, Die schöne Müllerin, No. 5*
 HOMESICKNESS. See *Das Heimweh*
 HUNTER, THE. See *Der Jäger, Die schöne Müllerin, No. 14*
 HUNTER'S LOVE-SONG. See *Jägers Liebeslied*
 HUNTSMAN, REST, THY CHASE IS DONE (Ellen's Second Song).
 See *Jäger, ruhe von der Jagd*
 HUNTSMAN'S EVENSONG. See *Jägers Abendlied*
 HURDY-GURDY, THE. See *Der Leiermann, Winterreise, No. 24*
 HURDY-GURDY MAN, THE. See *Der Leiermann, Winterreise, No. 24*
 HYMN TO JOY. See *An die Freude*
 HYMN TO THE VIRGIN. See *Ave Maria*
 ICE, THE. See *Auf dem Flusse, Winterreise, No. 7*
 IDLE TEARS. See *Wonne der Wehmut*
 ILLUSION. See *Täuschung, Winterreise, No. 19*
 ILLUSION, THE. See *Die Täuschung*
 IMPATIENCE. See *Ungeduld, Die schöne Müllerin, No. 7*
 IN SPRING. See *Im Frühling*
 IN SPRINGTIME. See *Das Lied im Grünen*
 IN THE DOORWAYS. See *An die Türen, Gesänge des Harfners, No. 3*
 IN THE FOREST. See *Im Walde (Waldesnacht)*
 IN THE GROVE. See *Im Haine*
 IN THE RED OF EVENING. See *Im Abendrot*
 IN THE VILLAGE. See *Im Dorfe, Winterreise, No. 17*
 INN, THE. See *Winterreise, No. 21*
 INNER LIGHT, THE. See *Du bist die Ruh'*
 JEALOUSY. See *Eifersucht und Stolz, Die schöne Müllerin, No. 15*
 JEALOUSY AND PRIDE. See *Eifersucht und Stolz, Die schöne Müllerin, No. 15*
 JOURNEY TO HADES, THE. See *Die Fahrt zum Hades*
 KING IN THULE, THE. See *Der König in Thule*
 KNOW'ST THOU THE LAND? See *Kennst du das Land? Lieder der Mignon, 6*
 LAST HOPE, ONE. See *Letzte Hoffnung, Winterreise, No. 16*
 LAST HOPE, THE. See *Letzte Hoffnung, Winterreise, No. 16*
 LAUGHING AND WEeping. See *Lachen und Weinen*
 LAY OF THE IMPRISONED HUNTSMAN. See *Lied des gefangenen Jägers*
 LINDEN-TREE, THE. See *Der Lindenbaum, Winterreise, No. 5*
 LITANY. See *Litanei*
 LONGING. See *Sehnsucht, 1*
 LONGING. See *Sehnsucht, 2*
 LONGING FOR SPRING. See *Frühlingssehnsucht, Schwanengesang, No. 3*
 LONGING TO ROAM. See *Drang in die Ferne*
 LOOKING BACK. See *Rückblick, Winterreise, No. 8*

- LOVE COMES GAILY FORTH TO MEET YOU. See *Liebe schwärmt auf allen Wegen*
- LOVE'S ANSWER. See *Geheimes*
- LOVE'S MESSAGE. See *Liebesbotschaft, Schwanengesang, No. 1*
- LOVE'S PRESENCE. See *Nähe des Geliebten*
- LULLABY. See *Wiegenlied, No. 1*
- LUTE-PLAYER, THE. See *An die Laute*
- MAID OF THE MILL, THE. See *Die schöne Müllerin*
- MAIDEN'S LAMENT, THE. See *Des Mädchens Klage*
- MAN'S LIMITATIONS. See *Grenzen der Menschheit*
- MARGARET. See *Gretchen am Spinnrad*
- MARGARET AT HER SPINNING-WHEEL. See *Gretchen am Spinnrad*
- MARINER'S PRAYER TO THE DIOSCURI, A. See *Lied eines Schiffers an die Dioskuren*
- MEMNON. See *Memnon*
- MIGNON. See *Lieder der Mignon*
- MIGNON'S SONGS. See *Lieder der Mignon*
- MILLER AND THE BROOK, THE. See *Der Müller und der Bach, Die schöne Müllerin, No. 19*
- MILLER'S FLOWERS, THE. See *Des Müllers Blumen, Die schöne Müllerin, No. 9*
- MILLER'S SONG, THE. See *Das Wandern, Die schöne Müllerin, No. 1*
- MINE. See *Mein, Die schöne Müllerin, No. 11*
- MOCK SUNS, THE. See *Die Nebensonnen, Winterreise, No. 23*
- MORNING GREETING. See *Morgengruss, Die schöne Müllerin, No. 8*
- MORNING SONG. See *Morgenlied*
- MUSES' SON, THE. See *Der Musensohn*
- MY ABODE. See *Aufenthalt, Schwanengesang, No. 5*
- MY HOME. See *Aufenthalt, Schwanengesang, No. 5*
- MY PEACE THOU ART. See *Du bist die Ruh'*
- MY PHANTOM DOUBLE. See *Der Doppelgänger*
- MY SWEET REPOSE. See *Du bist die Ruh'*
- NAME, THE. See *Ungeduld, Die schöne Müllerin, No. 7*
- NAUGHT MAY'ST THOU ASK ME. See *Heiss mich nicht reden, Lieder der Mignon, 1, 2*
- NIGHT AND DREAMS. See *Nacht und Träume*
- NIGHT-PIECE. See *Nachtstück*
- NOCTURNE. See *Nachtstück*
- NORMAN'S SONG. See *Normans Gesang*
- NOVICE, THE. See *Die junge Nonne*
- OF MARY'S COMPASSION. See *Vom Mitleiden Mariä*
- OLD ELM, THE. See *Winterreise, No. 5*
- OLD MAN'S SONG, THE. See *Greisengesang*
- OLD SCOTCH BALLAD. See *Eine Altschottische Ballade*
- OMNIPOTENCE. See *Die Allmacht*
- ON THE LAKE. See *Auf dem See*
- ON THE RIVER. See *Auf dem Flusse, Winterreise, No. 7*
- ONE LAST HOPE. See *Letzte Hoffnung, Winterreise, No. 16*
- ORGAN-GRINDER, THE. See *Der Leiermann, Winterreise, No. 24*
- ORGAN-PLAYER, THE. See *Der Leiermann, Winterreise, No. 24*
- PARHELION, THE (La Parhélie). See *Die Nebensonnen, Winterreise, No. 23*
- PARTING. See *Abschied, Schwanengesang, No. 7*
- PAUSE. See *Pause, Die schöne Müllerin, No. 12*
- PEACE BE WITH YOU. See *Pax Vobiscum*

- PILGRIM, THE. See *Der Pilgrim*
 PILGRIM SONG. See *Pilgerweise*
 POST, THE. See *Die Post, Winterreise, No. 13*
 POSTILLION KRONOS. See *An Schwager Kronos*
 POSTMAN, THE. See *Die Post, Winterreise, No. 13*
 PRAISE OF TEARS. See *Lob der Tränen*
 PRAYER DURING BATTLE. See *Gebet während der Schlacht*
 PROMETHEUS. See *Prometheus*
 QUAIL, THE. See *Der Wachtelschlag*
 QUAIL CALL, THE. See *Der Wachtelschlag*
 QUESTION, THE. See *Der Neugierige, Die schöne Müllerin, No. 6*
 QUESTIONER, THE. See *Der Neugierige, Die schöne Müllerin, No. 6*
 QUIET NIGHT, THE. See *Nacht und Träume*
 RAPTURE OF MELANCHOLY. See *Wonne der Wehmut*
 RAVEN, THE. See *Die Krähe, Winterreise, No. 15*
 RECLUSE, THE. See *Der Einsame*
 RECOGNITION. See *Danksagung an den Bach, Die schöne Müllerin, No. 4*
 REFLECTION. See *Wiederschein*
 REST. See *Rast, Winterreise, No. 10*
 RIVAL, THE. See *Der Jäger, Die schöne Müllerin, No. 14*
 ROMANCE FROM "ROSAMUNDE." See *Romanze aus "Rosamunde"*
 RESTLESS LOVE. See *Rastlose Liebe*
 ROMANCE OF RICHARD THE LION-HEART. See *Romanze des Richard Löwenherz*
 SAILOR, THE. See *Der Schiffer*
 SECRET, THE. See *Geheimes*
 SERENADE. See *Ständchen, Schwanengesang, No. 4*
 SHEPHERD ON THE CLIFF, THE. See *Der Hirt auf dem Felsen*
 SHEPHERD'S LAMENT, THE. See *Schäfers Klagelied*
 SHEPHERD'S PLAIN, THE. See *Schäfers Klagelied*
 SHRIVEN ORESTES. See *Der entsühnte Orest*
 SIGN-POST, THE. See *Der Wegweiser, Winterreise, No. 20*
 SLUMBER SONG. See *Schlaflied, and Schlummerlied*
 SMILES AND TEARS. See *Lachen und Weinen*
 SO LET ME DREAM TILL I AWAKEN. See *So lasst mich scheinen, Lieder der Mignon, 3, 4*
 SOLDIER, REST, THY WARFARE O'ER. See *Raste, Krieger*
 SOLITUDE. See *Einsamkeit, Die Winterreise, No. 12*
 SOLITUDE. See *Wer sich der Einsamkeit ergiebt, Gesänge des Harfners, No. 1*
 SON OF THE MUSES, A. See *Der Musensohn*
 SONG IN SPRING, A. See *Das Lied im Grünen*
 SPRING DREAMS. See *Frühlingsträume, Winterreise, No. 11*
 SPRINGTIDE LONGINGS. See *Frühlingssehnsucht*
 STARS, THE. See *Die Sterne*
 STORMY DAY, THE. See *Der stürmische Morgen, Winterreise, No. 18*
 STORMY MORNING, THE. See *Der stürmische Morgen, Winterreise, No. 18*
 SULEIKA. See *Suleika*
 SULEIKA'S SECOND SONG. See *Suleikas Zweiter Gesang*
 SUNSET ROSE. See *Im Abendrot*
 SUSPENSE. See *Die schöne Müllerin, No. 12*
 SWAN-SONGS. See *Schwanengesang*
 TARTARUS. See *Gruppe aus dem Tartarus*

- TEARDROPS. See *Tränenregen, Die schöne Müllerin, No. 10*
 TEARS. See *Das Weinen*
 THANKS TO THE BROOK. See *Danksagung an den Bach, Die schöne Müllerin, No. 4*
 THAT SHE HAS BEEN HERE. See *Dass sie hier gewesen*
 THEE, LOVE, I GREET. See *Sei mir gegrüsst*
 THEKLA'S MOURNING. See *Des Mädchens Klage*
 THOU LOV'ST ME NOT. See *Du liebst mich nicht*
 TIME THE CHARIOTEER. See *An Schwager Kronos*
 TO BE SUNG ON THE WATERS. See *Auf dem Wasser zu singen*
 TO MIGNON. See *An Mignon*
 TO MUSIC. See *An die Musik*
 TO MY FRIENDS. See *An die Freunde*
 TO SYLVIA. See *An Sylvia*
 TO THE LUTE. See *An die Laute*
 TO THE LYRE. See *An die Leier*
 TO THE MOON. See *An den Mond*
 TO THE NIGHTINGALE. See *An die Nachtigall*
 TO THE SETTING SUN. See *An die untergehende Sonne*
 TORRENT, THE. See *Wasserflut, Winterreise, No. 6*
 TOWN, THE. See *Die Stadt, Schwanengesang, No. 11*
 TROUT, THE. See *Die Forelle*
 VANE, THE. See *Die Wetterfahne, Winterreise, No. 2*
 VIEWING MY CRADLE. See *Vor meiner Wiege*
 VILLAGE AT NIGHT, THE. See *Im Dorfe, Winterreise, No. 17*
 VISION OF SPRING, A. See *Frühlingstraum, Winterreise, No. 11*
 WANDERER, THE. See *Der Wanderer*
 WANDERER TO THE MOON, THE. See *Der Wanderer an den Mond*
 WANDERER'S NIGHT SONG. See *Wanderer's Nachtlied, 1, 2*
 WANDERING. See *Das Wandern, Die schöne Müllerin, No. 1*
 WARRIOR'S FOREBODING. See *Kriegers Ahnung, Schwanengesang, No. 2*
 WARRIOR'S SONG. See *Lied eines Kriegers*
 WATERCOURSE, THE. See *Wasserflut, Winterreise, No. 6*
 WAYSIDE INN, THE. See *Winterreise, No. 21*
 WEATHERCOCK, THE. See *Die Wetterfahne, Winterreise, No. 2*
 WHITHER? See *Wohin? Die schöne Müllerin, No. 2*
 WHO'ER FOR LONELINESS DOTH STRIVE. See *Wer sich der Einsamkeit ergibt, Gesänge des Harfners, No. 1*
 WHO IS SYLVIA? See *Was ist Sylvia?* and *An Sylvia*
 WHO NE'ER HIS BREAD WITH TEARS DID EAT. See *Wer nie sein Brod mit Tränen ass, Gesänge des Harfners, No. 2*
 WILL-O'-THE-WISP. See *Irrlicht, Winterreise, No. 9*
 WINTER JOURNEY. See *Winterreise*
 WINTRY ROAD, THE. See *Winterreise*
 WITH THE GREEN LUTE-BAND. See *Mit dem grünen Lautenbände, Die schöne Müllerin, No. 13*
 WITHERED FLOWERS. See *Trock'ne Blumen, Die schöne Müllerin, No. 18*
 YE WHO HAVE YEARNED ALONE. See *Nur wer die Sehnsucht Kennt, Lieder der Mignon, 5*
 YOUNG NUN, THE. See *Die junge Nonne*
 YOUTH AT THE SPRING, THE. See *Der Jüngling an der Quelle*
 YOUTH BY THE BROOK, THE. See *Der Jüngling am Bache*

POETS

- Anonymous.** Lied eines Kriegers; Wiegenlied [1].
- Bruchmann, Franz.** An die Leier; Am See; Im Haine; Zürnende Barde, Der.
- Castelli, Ignaz F.** Echo, Das.
- Chezy, Helmine von.** Romanze aus "Rosamunde."
- Claudius, Mathias.** Am Grabe Anselmos; An die Nachtigall; Tod und das Mädchen, Der.
- Collin, Matthäus von.** Nacht und Träume; Zwerg, Der.
- Craigher, J. N.** Blinde Knabe, Der; Junge Nonne, Die; Todengräbers Heimweh.
- Goethe, Johann Wolfgang von.** An Schwager Kronos; An Mignon; Auf dem See; Erlkönig, Der; Erster Verlust; Fischer, Der; Ganyemed; Geheimen; Gesänge des Harfners; Grenzen der Menschheit; Gretchen am Spinnrad; Gretchens Bitte; Heiden-Röslein; Jägers Abendlied; König in Thule, Der; Liebe schwärmt an alle Wege; Liebende schreibt, Die; Lieder der Mignon; Meeresstille; Mignon; Musensohn, Der; Nähe des Geliebten; Prometheus; Rastlose Liebe; Sänger, Der; Schäfers Klagelied; Suleikas erster Gesang; Suleikas zweiter Gesang; Trost in Tränen; Wanderers Nachtlid; Wonne der Wehmuth.
- Harold, Freiherr von.** Kolmas Klage.
- Heine, Heinrich.** Am Meer; Atlas, Der; Doppelgänger, Der; Fischermädchen, Das; Ihr Bild; Stadt, Die.
- Herder, Johann Gottfried von.** Altschottische Ballade, Eine.
- Hölty, Ludwig H. C.** An den Mond.
- Jacobi, J. G.** Litanei.
- Klopstock, Friedrich G.** Gestirne, Die; Rosenband, Das.
- Körner, Karl Th.** Gebet während der Schlacht.
- Kosegarten, L. Th.** An die untergehende Sonne; Täuschung, Die.
- Kuffner, Christoph.** Glaube, Hoffnung und Liebe.
- Lappe, Carl.** Einsame, Der; Im Abendrot.
- Leitner, C. G. von.** Drang in die Ferne; Fischers Liebesglück, Des; Kreuzzug, Der; Sterne, Die; Vor meine Wiege; Wallensteiner Lanzknecht, Der; Weinen, Das.
- Mayrhofer, Johann.** Alpenjäger, Der; Am Strome; Entsühnte Orest, Der; Erlafsee; Fahrt zum Hades; Lied eines Schiffers an die Dioskuren; Memnon; Nachtstück; Schiffer, Der; Schlummerlied; Sehnsucht.
- Müller, Wilhelm.** Am Feierabend; Auf dem Flusse; Baches Wiegenlied, Des; Böse Farbe, Die; Danksagung an den Bach; Eifersucht und Stolz; Einsamkeit; Erstarrung; Frühlingsträume; Gefrorne Tränen; Greise Kopf, Der; Gute Nacht; Halt; Im Dorfe; Irrlicht; Jäger, Der; Krähe, Die; Leiermann, Der; Letzte Hoffnung; Liebe Farbe, Die; Lindenbaum, Der; Mein; Mit dem grünen Lautenbände; Morgengruss; Müller und der Bach, Der; Müllers Blumen, Des; Mut; Nebensonnen, Die; Neugierige, Der; Pause; Post, Die; Rast; Rückblick; Stürmische Morgen, Der; Täuschung; Tränenregen; Trock'ne Blumen; Ungeduld; Wandern,

- Das; Wasserflut; Wegweiser, Der; Wetterfahne, Die; Wirtshaus, Das; Wohin; Hirt auf dem Felsen, Der.
- Platen, A. von.** Du liebst mich nicht; Liebe hat gelogen, Die.
- Pyrker, Johann Ladislaus.** Allmacht, Die; Heimweh, Das.
- Reilstab, H. F. L.** Abschied; Aufenthalt; Frühlingssehnsucht; In der Ferne; Kriegers Ahnung; Liebesbotschaft; Ständchen.
- Reil, Friedrich.** Lied im Grünen, Das.
- Rochlitz, Friedrich.** Alinde; An die Laute.
- Rückert, Franz.** Dass sie hier gewesen; Du bist die Ruh; Greisengesang; Lachen und Weinen; Sei mir gegrüsst.
- Sauter, S. F.** Wachtelschlag, Der.
- Schlechta, Franz von.** Fischerweise; Widerschein.
- Schlegel, Friedrich.** Vögel, Die; Von mitleiden Mariä; Waldesnacht.
- Schlegel, A. W.** Lob der Tränen.
- Schmidt, G. P. von Lübeck.** Wanderer, Der.
- Schiller, Johann Christoph Friedrich von.** An die Freude; Dithyrambe; Emma; Gruppe aus dem Tartarus; Jüngling am Bache, Der; Mädchens Klage, Des; Pilgrim, Der; Sehnsucht.
- Schober, Franz von.** An die Musik; Jägers Liebeslied; Pax Vobiscum; Pilgerweise.
- Schreiber, Aloys.** Blumenbrief, Der.
- Schubart, Chr. F. D.** Forelle, Die.
- Schulze, Ernst.** Im Frühling; Über Wildemann; Um Mitternacht.
- Scott, Walter.** Ave Maria; Jäger, ruhe von der Jagd; Lied des gefangenen Jägers; Normans Gesang; Raste, Krieger; Romanze des Richard Löwenherz.
- Seidl, Joh. Gabriel.** Taubenpost, Die; Wanderer an den Mond, Der; Wiegenlied.
- Shakespeare, William.** An Sylvia; Horch, horch, die Lerch'.
- Stolzberg, Fr. L. zu.** Auf dem Wasser zu singen.
- Stoll, J. L.** Jüngling an der Quelle, Der.
- Uhland, Ludwig.** Frühlingsglaube.
- Werner, Zacharias.** Morgenlied.

SONGS SUITABLE FOR VARIOUS VOICES

SONGS FOR WOMEN'S VOICES

Ave Maria	Liebe schwärmt auf allen Wegen
Echo, Das	Liebende schreibt, Die
Gretchen am Spinnrad	Lieder der Mignon: 1, 2, 3
Gretchens Bitte	Mädchens Klage, Des
Junge Nonne, Die	Mignon
Kolmas Klage	Suleikas Gesang: 1, 2
	Wiegenlied: 1, 2

SONGS FOR MEN'S VOICES

Abschied	Lied des gefangenen Jägers
Alinde	Lied eines Kriegers
Alpenjäger, Der	Lied eines Schiffers an die Dios-
An die Laute	kuren
An die Leier	Memnon
An Schwager Kronos	Normans Gesang
An Sylvia	Prometheus
Atlas, Der	Romanze aus "Rosamunde"
Blumenbrief, Der	Romanze des Richard Löwen-
Dass sie hier gewesen	herz
Doppelgänger, Der	Rosenband, Das
Emma	Sänger, Der
Entsühnte Orest, Der	Schäfers Klagelied
Fischermädchen, Das	Schiffer, Der
Gebet während der Schlacht	Schöne Müllerin, Die (Cycle)
Gesänge der Harfners: 1, 2, 3	Sei mir gegrüsst
Greisengesang	Stadt, Die
Hirt auf dem Felsen, Der	Ständchen
Ihr Bild	Taubenpost, Die
In der Ferne	Todengräbers Heimweh
Jägers Liebeslied	Wallensteiner Lanzknecht beim
Kreuzzug, Der	Trunk, Der
Kriegers Ahnung	Wanderer, Der
Liebesbotschaft	Winterreise (Cycle)
	Zürnende Barde, Der

SONGS FOR ALL VOICES

Allmacht, Die	An die Nachtigall
Altschottische Ballade, Eine	An die untergehende Sonne
Am Grabe Anselmos	An Mignon
Am Meer	An Sylvia
Am See	Auf dem Wasser zu singen
Am Strome	Auf der See
An den Mond	Aufenthalt
An die Freude	Ave Maria
An die Laute	Blinde Knabe, Der
An die Musik	Dithyrambe

Drang in die Ferne	Lied in Grünen, Das
Du bist die Ruh'	Litanei
Du liebst mich nicht	Lob der Tränen
Einsame, Der	Meerestille
Erlafsee	Morgenlied
Erlkönig	Musensohn, Der
Erster Verlust	Nacht und Träume
Fahrt zum Hades	Nachtstück
Fischer, Der	Nähe des Geliebten
Fischers Liebesglück, Des	Pax Vobiscum
Fischerweise	Pilgerweise
Forelle, Die	Pilgrim, Der
Frühlingsglaube	Raste, Krieger
Frühlingssehnsucht	Rastlose Liebe
Ganymed	Rosenband, Das
Gebet während der Schlacht	Schlummerlied
Geheimes	Sehnsucht: 1, 2
Gestirne, Die	Stadt, Die
Glaube, Hoffnung und Liebe	Ständchen
Grenzen der Menschheit	Sterne, Die
Gruppe aus dem Tartarus	Taubenpost, Die
Horch, horch, die Lerch'	Täuschung, Die
Heidenröslein	Tod und das Mädchen, Der
Heimweh, Das	Trost in Tränen
Im Abendrot	Über Wildemann
Im Frühling	Um Mitternacht
Im Haine	Vögel, Die
In die Ferne	Vom Mitleiden Mariä
Jäger, ruhe von der Jagd	Vor meine Wiege
Jägers Abendlied	Wachtelschlag, Der
Junge Nonne, Die	Wallensteiner Lanzknecht beim
Jüngling am Bach, Der	Trunk, Der
Jüngling an der Quelle	Waldesnacht
König in Thule, Der	Wanderer, Der
Kreuzzug, Der	Wanderer an den Mond, Der
Lachen und Weinen	Wanderers Nachtlied: 1, 2
Liebe hat gelogen, Die	Weinen, Das
Lied eines Schiffers an die Dios-	Widerschein
kuren	Wonne der Wehmuth
	Zwerg, Der

PROGRAMME SUGGESTIONS

The following suggested recital programmes, with their songs in proper grouping to ensure contrast and effect, have not been carried out for the alto and bass voices. Schubert wrote no songs especially suitable for alto or low bass. Basses, however, may use the baritone programme, with slight changes; and altos will find the mezzo-soprano programme available, if its songs be sung in a transposed key.

SOPRANO

GANYMED
NÄHE DES GELIEBTEN
FRÜHLINGSSEHNSUCHT
ALLMACHT

DU BIST DIE RUH'
WANDERERS NACHTLIED
AN DIE NACHTIGALL
RASTLOSE LIEBE

ELLENS ERSTER GESANG
ELLENS ZWEITER GESANG
AVE MARIA
WIEGENLIED

ES WAR EIN KÖNIG IN THULE
GRETCHEN AM SPINNRAD
AUF DEM WASSER ZU SINGEN
HEIDENRÖSLEIN

TENOR

SEI MIR GEGRÜSST
DER ALPENJÄGER
GEHEIMES
ALINDE

DU BIST DIE RUH'
WANDERERS NACHTLIED
LIED IM GRÜNEN
STÄNDCHEN
DER MUSENSOHN

SCHÄFERS KLAGELIED
AM MEER
DAS FISCHERMÄDCHEN
LIEBESBOTSCHAFT

ALLMACHT
HORCH, HORCH DIE LERCH'
DER ATLAS
AUF DEM WASSER ZU SINGEN
RASTLOSE LIEBE

MEZZO-SOPRANO

IM ABENDROTH
SULEIKA
SULEIKAS ZWEITER GESANG
MÄDCHENS KLAGE

✓AN DIE MUSIK
LITANEI
LACHEN UND WEINEN
✓AN DIE NACHTIGALL
DIE FORELLE

✓AVE MARIA
HEISS MICH NICHT REDEN
SO LASS MICH SCHEINEN
NUR WER DIE SEHNSUCHT KENNT
✓WIEGENLIED

DIE JUNGE NONNE
AUFENTHALT
NACHT UND TRÄUME
FRÜHLINGSGLAUBE
✓ERLKÖNIG

BARITONE

AN DIE MUSIK
KRIEGERS AHNUNG
GREISENGESANG
DER KREUZZUG

AN DIE LEIER
GRENZEN DER MENSCHHEIT
AN SYLVIA
NACHT UND TRÄUME
DITHYRAMBE

DER WANDERER
IHR BILD
LITANEI
GRUPPE AUS DEM TARTARUS

AN SCHWAGER KRONOS
DER DOPPELGÄNGER
DER SCHIFFER
PROMETHEUS
ERLKÖNIG

WITHDRAWN

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